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Charley Crespo

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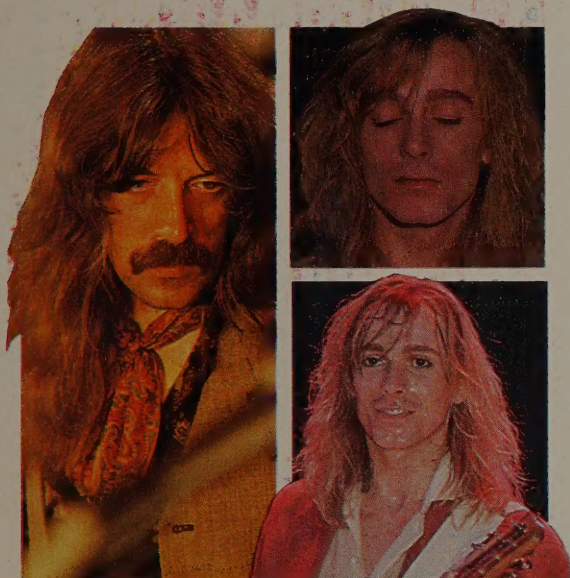
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# THE *NEW* CHEAP TRICK

## ALL-SHOOK-UP

### ***Rick Nielsen on John Lennon, Japan, The New Album and The New Band.***

by Toby Goldstein

Rick Nielsen is waiting for someone to invent the twenty-five-hour day, because he's already got enough plans lined up to fill a year of them. Cheap Trick's lead guitarist and happy-go-lucky spirit in residence appears to be one of that disgusting minority who awakens with the birds and bounds around, eager to crack a new day's caseload. After all, at 10 A.M. Midwest time, he's humming over the telephone wires to a half-asleep New York reporter, even breaking into snatches of one tune or another to illustrate a point. No doubt about it: afloat on a sea of elusive, sullen and grossly opinionated rockers, Nielsen and Cheap Trick are absolutely ... likeable.

Fortunately, the abundance of good feelings that surrounds the band hasn't hurt them in the

his long-awaited album. Says Rick, "When they called us and said, 'please come and play with John Lennon,' I thought maybe it was just some guy with the same name from New Jersey. But it *did* look like him...

"We did two songs, one with John and one with Yoko, but he's done about twenty-two tracks, so we could even be bumped. It's really too difficult to talk about the music, but while McCartney, I think, writes for the home, Lennon

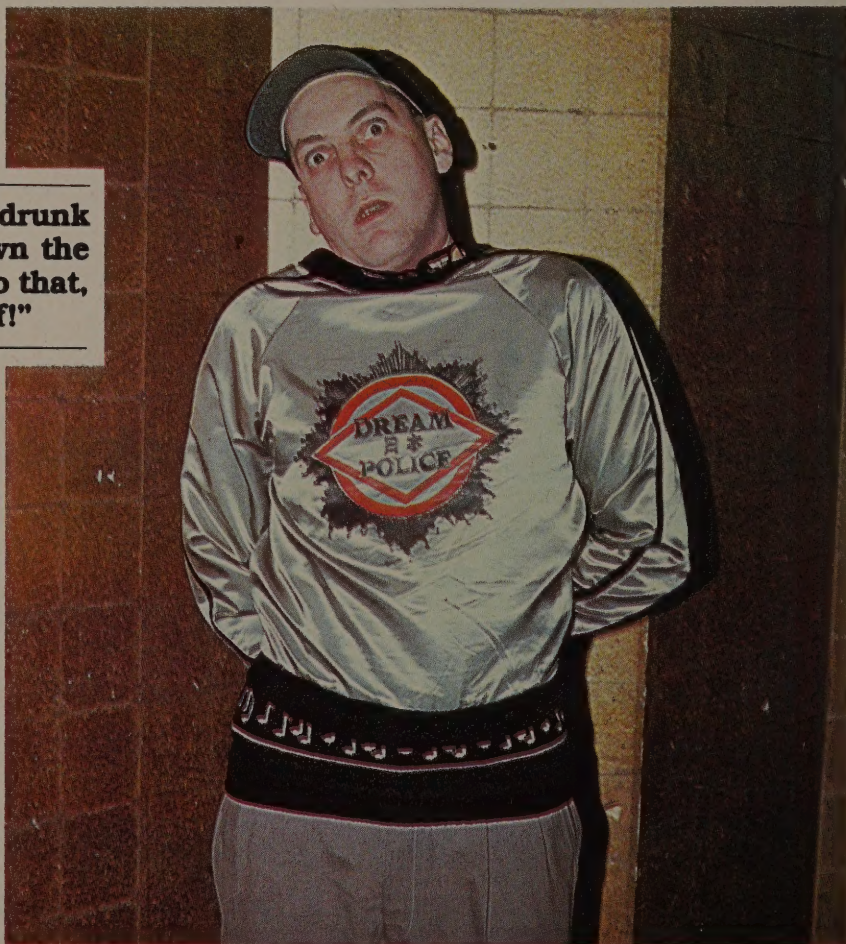
writes songs of the streets. Robin and I went back and offered to do baby voices, 'cause we can do little kid voices or monsters, but he was awful busy. But at least I got to go to a birthday party."

Nielsen rarely lets an opportunity for socializing pass him by, and he capped his recording foray in New York with an invite to Gene Simmons' dare-we-say-thirty-first birthday party, thrown by Gene's current heart throb Diana Ross at Metropolis, a posh New York roller rink. In fact, Nielsen has put in

**"It's not like we're gonna get drunk or chase women up and down the street on motorcycles — we do that, too, but we do other stuff!"**

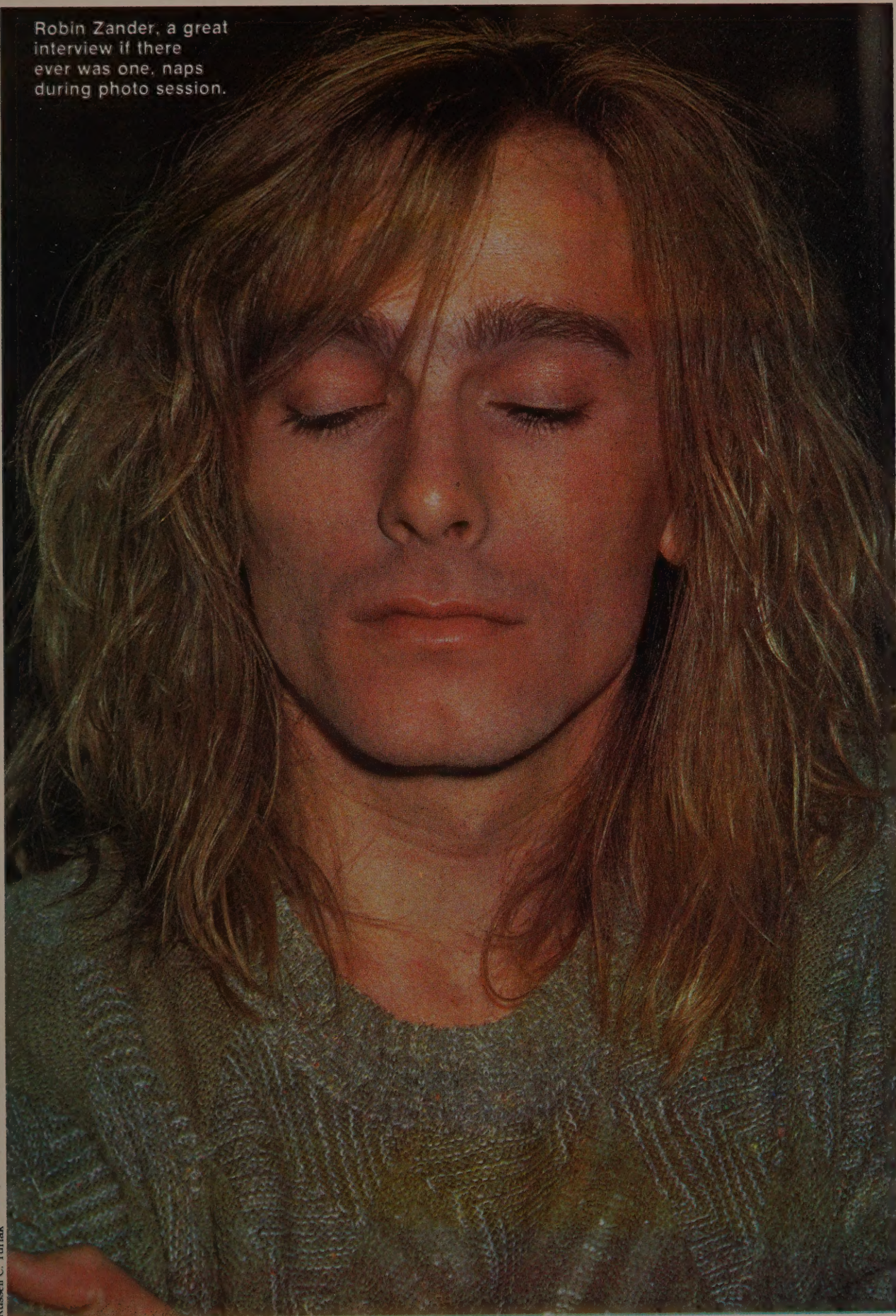
popularity polls. You don't think of the guys in Cheap Trick abusing groupies, or destroying hotel rooms, or being snappish, though as Nielsen comments deadpan, "It's not like we're gonna get drunk or chase women up and down the street on motorcycles — we do that, too, but we do other stuff! There's even some times we talk of us sitting in rocking chairs onstage — well, just for effect, y'know." Nielsen frequently mixes absurd dialogue with the serious stuff, never without a beat. I would imagine he and drummer Bun E. Carlos got along quite well with a slightly older trickster, John Lennon.

Stemming from Cheap Trick's early association with high-energy producer Jack Douglas, in early September the group was summoned to the Hit Factory Studio where Lennon had begun work on



"It did look like John Lennon."

Robin Zander, a great  
interview if there  
ever was one, naps  
during photo session.



appearances around New York at everywhere from the **Roadie** premiere party to Nathan's hot dog emporium, where we once spent a pleasant afternoon discussing Rick's immense guitar collection. Always dressed in his inimitable letter sweater and beanie, Nielsen attracts more stares than mobs. Maybe the spotters aren't quite sure this zany is completely suited to planet Earth.

The doubts of sanity multiply when Cheap Trick takes over a stage and upwards of twenty-five guitars, both single and double-necked, glued together, of every shape and color of the rainbow, dwarf the four performing humans. Nielsen doesn't really need all that machinery, of course, and admits to hauling half of it around for effect. "I could cut it down and not take out so much stuff. Certain songs need a Stratocaster, certain songs need a Hamer guitar with a vibrator bar, and certain songs need a Les Paul. Then past that I just like having fun with all of it. When you play as much as we do, you want to entertain yourself, plus the audience, and up until recently, we've been out all the time.

"We got back from our third trip to Japan in September, where we played baseball stadiums. It was pouring down rain at all the shows, and the fans stayed on their seats, standing up, plus we were thinking that we were gonna get electrocuted! We still did real well, but we'll have to go back and do the halls again. The audience had to sit about fifty feet away, and the officials were worried about fire laws. I think if an American audience was so restricted, they'd probably riot."

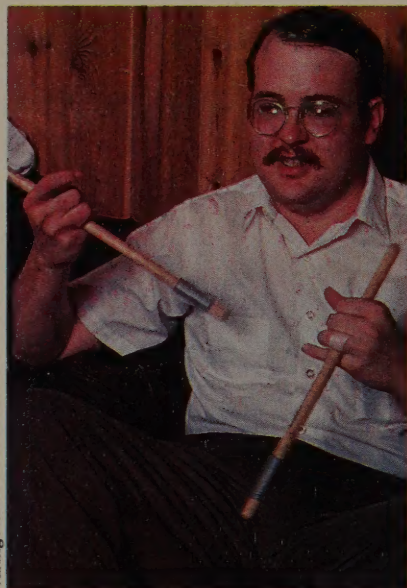
While Cheap Trick are no strangers to success at home, and, after four tours, are cracking the barrier of cult status in Europe, from their first trip to Japan in 1978 the group has been superstars in that country. An Epic Records publicist who traveled with them filed frantic cablegrams every day about Cheap Trick addicts who swarmed the hotels, jumped on top of limousines and made sightseeing or shopping a risk of life and limb.

It's puzzling to analyze Cheap Trick's staggering conquest of Japan purely on musical or even visual grounds, since apart from Rick's clothing, the band isn't nearly as stylized as Kiss, to name one group that's inspired thousands of oriental look-alikes.

"We had a hit single," Rick explains. "That's the big deal. In America, if you think about it, and you don't have to ponder for long, we've really never had any hit singles except *I Want You To Want Me*. We get great FM play, but on

AM radio, we've never really done much and it makes a big difference. Look at Christopher Cross, his album got to number three, it's huge, and that's from AM. When I saw Queen on their U.S. tour, their album was about to hit number one in *Billboard*, and they've always gotten quite a good amount of AM airplay. And in Japan, we had a bunch of hits in a row.

"I don't have any sour grapes about *Surrender* or *Dream Police* never being hits. Everybody knows them, like they know *Stairway to Heaven*, which is not a single and never was." Does **All Shook Up**, their latest album, produced by George Martin, contain AM-radio gems? Rick prefers to take a wait-and-see attitude. "I think it's interesting. I think it's real raw, more like our first album than anything. It's neat 'cause we got to really work with somebody we wanted. There's maybe five or ten premier producers in the world and this guy, he's still one of 'em. He's one of the innovators. Boy, I must



Waring Abbott

**Drumming is self-abuse taken to the highest possible level of intensity.**

sound like Ted Nugent talking about a new record, Wango, Wango!

"Robin's voice has improved. His range is higher, he has more inflection on his voice, everything is better. He's worked at it. A lot of it, I think, was learning how to pace yourself on these tours. 'Cause it isn't like we're Led Zeppelin, who come over every two years and you work yourself up to it. We were just out, out, out. At one time, we were out fourteen months in a row and that's nuts. I like pandemonium, so it doesn't bother me. But some of the other people, like Tom, he didn't like to work as much."

Tom Petersson's departure as

Cheap Trick's bassist, and his replacement by Pete Comita, a Chicago resident who looks almost exactly like Petersson, occurred while the band was in the midst of a Canadian summer tour. When Petersson's sudden illness on the road prompted his resignation, Pete stepped in and completed the dates as well as the Japanese tour. According to Rick, the changeover was smooth and as free from hostility as any uprooting could be. "Tom had changed, I think, in the last couple of years, in what he felt about what we were doing, so it's just one of those things. He's still my friend, but we aren't playing together." American fans will be getting their first look at Comita as Cheap Trick begin a comprehensive U.S. tour in December, continuing their hard-won achievement of headlining the nation's major stadiums.

Petersson, meanwhile, is about to release an album he recorded with his German born wife, Dagmar, a former model with acting aspirations. Cheap Trick's former bassist began recording the album almost a year ago, but it wasn't until he quit Cheap Trick that he concentrated his efforts on the sessions. Tom originally asked Dagmar to sing on one song, but was so impressed with her work that she wound up singing on five tracks and wrote the lyrics on two. It turns out that it was Cheap Trick's idea that Petersson do a solo LP, since the material that he was writing did not fit in with the band's sound. The split evolved naturally and bloodlessly. It was a decision that, publicly, at least, everyone supports.

The group's show has expanded substantially since the early days when they once played at New York's cabaret top spot, The Bottom Line. Robin Zander's vocals were so hoarse they practically drew blood by the end of the set, and Nielsen almost fell off the stage a few times because its limited expanse was obviously too confining for him and his guitars. "My basement's bigger," he quips. Despite the band's enviable position of having sold out four shows, they cancelled the second night, leaving the owners fuming and warning them never to darken their doors again. Considering that at the time The Bottom Line was New York's only major rock club, the band were definite risk-takers. These days, Nielsen maintains that, while Cheap Trick may be long past the club circuit (but don't bet on it), they won't let large amphitheaters excuse a poor sound.

"I think this band has a big sound, and we have big personalities. I don't think you need to see Bun E. up at five feet away to see

how good he's playing. We don't play shows to make money, as weird as that always sounds, because it's so difficult. We do it because we like it. We don't ever sell tickets behind the stage just to pack 'em in. And now, what I think we're gonna do is *not* come out and do the same show and say, 'here's three new tunes from **All Shook Up**, and then go back and do the same old songs. We're really changing around what we're doing. Now that we have Pete, who's a real hot player, he and Robin and myself will probably play little bits of oddball keyboards, and Bun E.'s gonna play three sets of drums at one time. We're gearing our show to the newest album and embellishing it with older tunes rather than the other way around.

"When I saw Queen, the stuff that everyone went nuts for was obviously the older things that've been driven into their heads, but I said to them afterwards that I wished they would've played more stuff from the new record and they said, 'oh yeah?'"

Rick Nielsen is, by nature, full of surprises, and mentions one which he's pretty confident should please Cheap Trick fans — a series of low-key club dates scattered through the band's Midwest home base. Scheduled to take place just before the major American tour, the club dates will be played "for beer and gas money" says Rick, not that the group is in short supply of either. Nielsen plotted it all out, from renting a U-Haul truck to roadie-ing their own equipment, and spicing two or three sets a night



"Even my friends liked it and I don't have any friends."

with r&b tunes and covers along a spectrum that spans from Van Halen and AC/DC to Peter Gabriel, whose third album is Nielsen's hands-down favorite record of the year.

Having lived in what Rick describes as "365 days a year of Disneyland," a most charitable portrayal of road life, Cheap Trick could make excuses for insulating themselves within their own creative walls, as do many lengthily-touring artists. However, Nielsen is currently concerned with shatter-

ing any limits that have previously been applied to the band. He speaks of tracking down and working with several personal favorites, underutilized classic British performers such as Alex Harvey, Roger Chapman and Roy Wood. He actually reads articles about other bands, using them as a tool to decide about purchasing new LPs. Not unaware of Cheap Trick's quasi heavy-metal categorization, Nielsen admits open admiration for bands like AC/DC, whose chart success he believes his band's success helped make possible.

Yet try to pin Cheap Trick down as a teenage band, even one with melodies that can balance the loud volume and special effects, and Nielsen quietly but firmly disagrees. Yes, *Surrender* made terrific theme music in a film called **Over the Edge**, when it accompanied a young girl running around wielding a shotgun, and one of **Roadie's** few aesthetic highlights was Cheap Trick's composition, *Everything Works if You Let It*. But, as Rick believes, "I have more aspirations of doing things like mood music for films. I think I could have done **Apocalypse Now** and I think I could have done it better!"

"We have sort of a weird image — we're crazy, we're teenage, we're loud or we're obnoxious — we have different ideas about what this band is about, but it's always been a musical band, that's the only reason we've ever been together. Things will be changing; we're involved in a bunch of outside projects. We're working on music for an animated film called **Drats** that's being done by a Canadian company. Then we're working on some of our own video stuff, and we've turned down plenty of things, 'cause most of 'em are so lame. I hope ten years from now to do another interview with you and we will have been doing all kinds of things that are interesting, and we'll have had some failures and some successes, and that it'll be different, not S.O.S., the same old ... stuff."

The future will inevitably hold less time on the road for Cheap Trick, as they necessarily give up some endless hoteling to make room for maturity, a peculiar word to apply to these four seemingly mismatched characters. But for now, Rick Nielsen is content to plug the new album and the tour, building them up because, as he pleads, "even my friends like it, and I don't have any friends." And coming from Mr. Congeniality, that line proves that Rick Nielsen's method of enjoying every day's craziness and finding inspiration in lunacy, is to keep his tongue planted firmly in his cheek. □

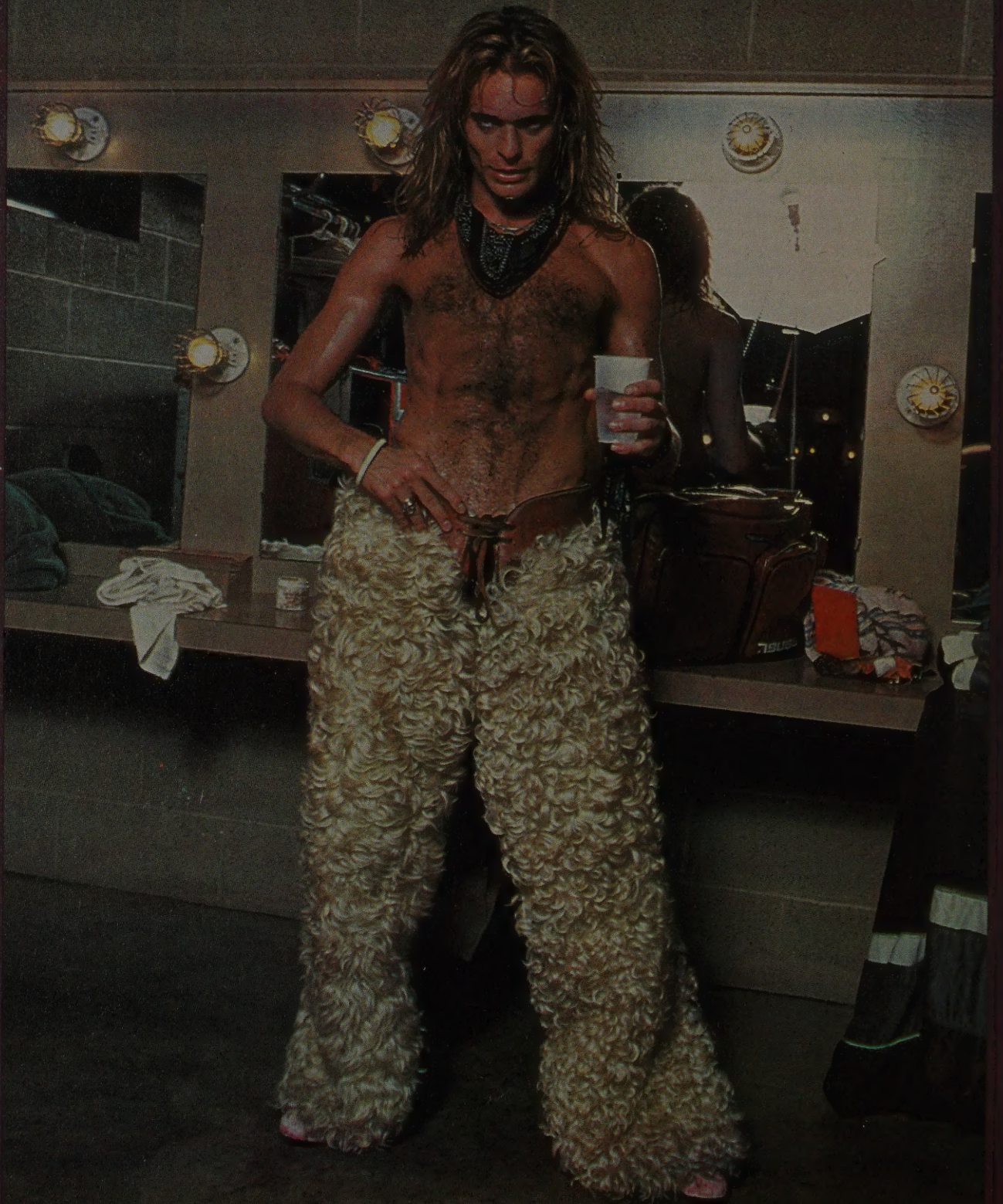
Cheap Trick expect to play some surprise club dates before their tour.



Laurie Paladino

THAT'S  
UNBEARABLE!

VAN HALEN'S DAVID LEE ROTH



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# WE READ YOUR *Mail*

## Rock Diplomat

### Dear Hit Parader,

I didn't get a chance to pick up your Eurobeat issue, but by reading your Mail section, I can tell it must have caused some controversy. All I can say is music is universal, and it needn't be divided in the same manner our ancestors divided the human race.

Sincerely,  
Tami Asato  
Santa Clara, CA

## Rock Poet

### Dear Hit Parader,

Joe Perry is the greatest,  
He rocks the world and plays the latest.

He plays that guitar like a speeding race car,

And makes it scream,  
As the lights shine on him with colorful bright beams.

I'm proud to be a fan of his,  
I really love that band of his.  
When I saw him at Great Adventure, I thought it was a dream.

I couldn't believe it was him I had seen.

Joe Perry really gets ya flying,  
When I see his picture, I feel like dying.

His hair's so long, shiny and dark,  
When I look at his pictures, he captures my heart.

I've liked Joe since I was 14,  
I think he and his band make a great team.

Joe is so special in his very own way,  
I love to listen to him play.

I play his album day after day,  
I'd give anything to meet Joe and his wife.

So my fiance and I could become their friends for life.

I've seen rock stars come and I've seen them go,

And so I'd like to leave this message,  
LONG LIVE JOE!

Barbara Scherer  
Edison, New Jersey

## And In This Corner

*Ed. note: A letter written by George Woods to this publication denouncing hard rock music and heralding the new wave was apparently read by hundreds of Hit Parader readers. We have received over a hundred letters, pro and con, in response. Due to limitations of space, we have capsulized a few of the responses.*

### Dear Hit Parader,

Just who do these new wave types think they are? George wrote, "when all those bags of wind start dropping like all Woodstock leftovers gotta, it's going to look like a dinosaur burial ground." This steams up the glasses I don't even wear anymore. The generation that created Led Zeppelin and Pink Floyd was after something more artistic than what new wave produces today.

Has George ever heard of the Who and the Rolling Stones? They were the first and only legitimate new

wave. What we have now is simply a rehash of the music they made, only with new faces.

John Albert  
Berkeley, California

### Dear Hit Parader,

I wish all the little teenyboppers could just once feel the way I felt the very first time I heard *I Wanna Hold Your Hand* by the Beatles and love them for the first time on the Ed Sullivan Show. It was pure magic!

I was only 15 when I stood among half a million people at Woodstock and watched Jimi Hendrix play. I just wish the young kids today could experience a once-in-a-lifetime thing like that; then they would know what real rock and roll is all about. Just give me the good old rock and roll anytime, because I just can't believe that the kids today actually like what's happening now. My heart goes out to them.

Peace and love, kids,  
The Happy Hippie□



Is this what it's all about? Perhaps we should rent a stadium with Queen fans on one side...

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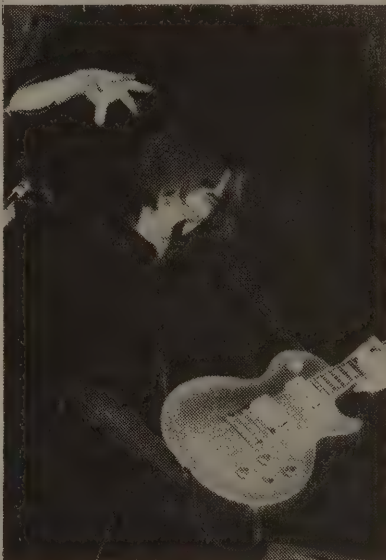
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The Ramones contemplating a new Japanese film: "Rock and Roll Kindergarten."

Bob Leafe

**Q:** Why does it take Boston three years to release an album?  
**A:** Because Tom Scholz, no matter how hard he tries, just can't seem to hit the right chords.



Etty inman — Goldmark/RETNA



One sings, the other doesn't — Heart's Wilson sisters looking very relaxed.

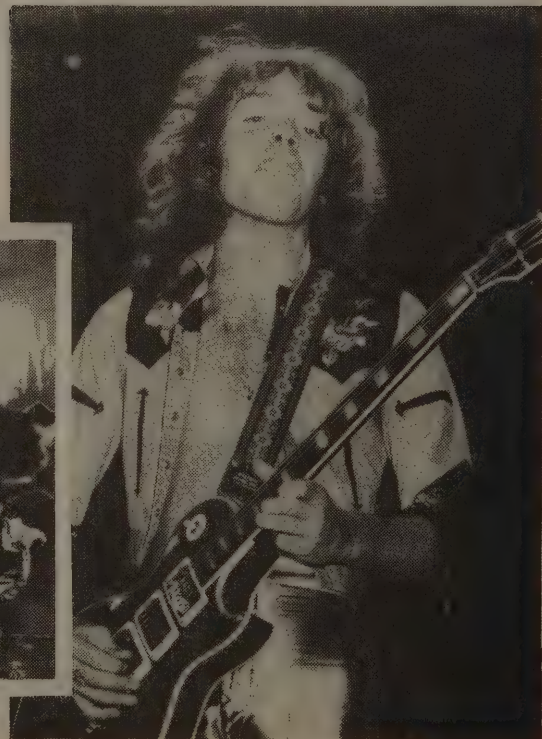


Those lips (along with everything else) belong to Bebe Buell, noted rock debutante, whose *Covers Girl* should be out by the time you read this nonsense.

# ROCK & ROLL *Revue*

The Stars At Play

Robert Mathen



Peter Frampton: "Hey, 4Q: if you don't like my guitar pickin'."

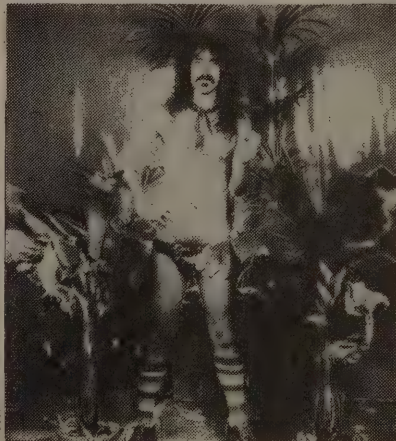
Bob Leafe



David McGough/RETNA

Jerri Hall and Mick Jagger at the premiere of new film: "The Rock Critic That Destroyed The Superstar."

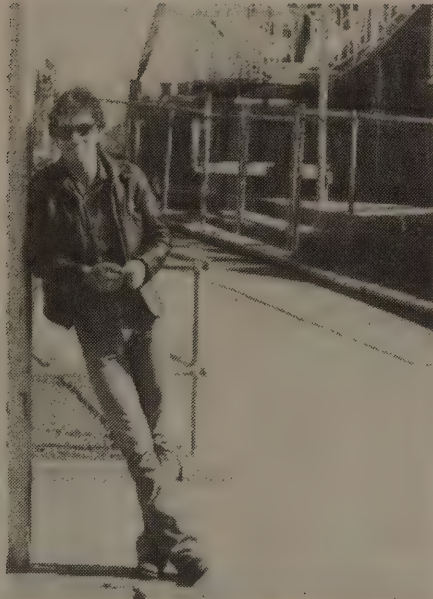
London Features International Ltd./RETNA



Frank Zappa and his tropical plants.



We are told that this is the only existing photo of Bruce Springsteen in broad daylight.



Bob Leale

Bob Sorce

Does anyone out there know who the little lost boy belongs to.

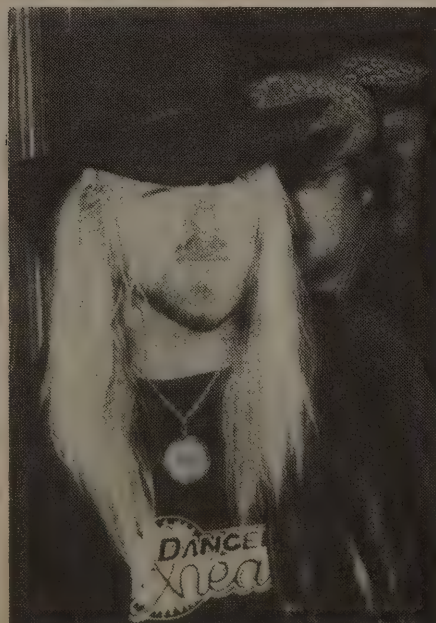


David McCough/RETNA

Hit Parader has been told by highly uninformed sources that Linda's next project will be a remake of "Snow White and the Seven Dwarfs."



Okay, Joe, okay, she isn't going out with him.



Bob Leale

Gregg Allman, John Belushi and Dickey Betts — the Good, the Bad and the Ugly — the choice is yours.

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# Celebrity Rate-a-Record

with  
BENNY MARDONES

**"I Am the Artist with Ears of Gold."**

by Charley Crespo

This month, our celebrity judge on Rate-A-Record is Benny Mardones, the thirty-year-old native of Savage, Maryland who came to New York looking for the bright lights. Mardones' first hit, *Into The Night*, was heard throughout last summer, and *Hometown Girls* has kept his name on the Hot 100 singles charts. Mardones' next single will probably be *American Bandstand*, a song about the everlasting TV show and its ageless host, Dick Clark. Mardones has already appeared on the show, but — alas! — was not offered the American Bandstand Rate-A-Record. In an attempt to correct that injustice, we have offered Mardones the critic's chair. Please note that most of these are the first impressions Mardones rattled off right after hearing the songs once.

**Bad Boys of Rock 'n' Roll**  
— Twisted Sister

I think it's great. It's got everything — good lyrics, good musicians, good tracks. I might even buy that son of a bitch, and you know I have to be pulled to do something like that. I'd like to get the album when it comes out and see if they can stand up to it. It's not Phil Lynott and *The Boys Are Back In Town*, but that's another matter.

**Over You** — Roxy Music

It's a hit. I like it. I love Roxy Music, and one of the reasons is I love Bryan Ferry. He's got unique vocals. I would like to produce him because we'd give him a top-five record instead of one that is hovering in the twenties. His arrangements need work, not the songs and not the vocals. Please, please, Bryan, let us produce you.



**"Please, please, Bryan, let us produce you."**

**Don't Be Cruel** — The Skatt Brothers

(Editor's note: Mardones, the ultimate Elvis Presley fanatic, points and yells at the record as we slap it on the turntable, "this better be good." The review began one verse into the song, after which he jumped out of his swivel seat, twirled it around, threw his hands high in the air and yelled all of the following.)

I give this record the Benny Mardones A plus. This is the most refreshing cover version of an Elvis Presley song I've ever heard in my entire life, comparable to my *Jailhouse Rock*. I love the group, I want to meet them. They didn't try to sound like Elvis, they just took the song... They

can have my home phone number any time. Perfect. Perfect. I'm taking this record home with me. It will be played on my stereo thirty times a day, heavy rotation in the Benny Mardones household. I will play it for everyone who comes into my house. If they don't like it, they don't come into my house. This'll make more than a few of them fuckers hang up their jumpsuits. Tell them to drop the Brothers and just call themselves the Skatt.

**Fool For Your Lovin'** — Whitesnake

Three weeks ago I was riding down the highway coming from Woodstock when this came on the car radio. When I can remem-

ber exactly what I was doing when I heard a record, it's a hit. I can take you to the exact 100-yard stretch I was on when I heard it.

**I Die: You Die** — Gary Numan

Ziggy Stardust did it better. I think the title says it all.

**Spending Cabbage** — Blackfoot

The arrows are burning brightly. It's a good record. It's a bold thing for them to get away from heavy rock and roll and do this. It's a risky, daring thing.

We slapped on Don't Be Cruel once more. The following was yelled at 30 miles per hour: Charley, take notes here. I am calling my friends in radio and getting them on this record. This is my choice selection, just like I picked out Johnny Van Zant. I am the artist with ears of gold, I have platinum ears. I am going to have twenty-five stations on this record. Mark my words. In fact, I'm going to do it right now, right before your very eyes. You'll see, all 50,000-watt stations or more.

Editor's note: Mardones is very, very excited. He calls Tony Marsh, music director for 94 Rock in Syracuse at his home. The line is busy. He calls the operator and tells her to put through an emergency call. He tells Marsh that the record is the Coach Wenner award-winner for the best Elvis Presley cover of the decade. Mardones is nonstop motormouth by this point. He plays the record at top volume and holds the receiver up, while dancing around to the beat. Marsh likes the record. Mardones has twenty-four calls to go...□

The demise of Humble Pie in 1975 left a void in the rock world until ... the return of Humble Pie, five years later. Since the break-up of that hard-rocking and hard-working act, few if any bands have so skillfully melded power-punch with a soulful stride. But with the release of last spring's **On To Victory** LP, the new, revitalized Pie has been back with a bang.

Why refit and revise the Pie for action? Steve Marriott explains simply that "I wasn't doin' anything, really, and getting really anxious to get back to something meaningful. I spent a year living out in the woods in California after The Small Faces reunion, and it just seemed to me that getting the Pie together again was a natural thing to do. It was really the idea of what I'd always wanted to do in music."

He rung up ex-Pie drummer Jerry Shirley, who'd lived for the past five years in the States, and was wondering what to do next after the break-up of his latest band, Magnet. "I hadn't heard from Steve in about a year. I'd had this feeling that I was going to be hearing from him soon. Then one day the phone rang and there he was, asking me if I'd like to get Humble Pie back together again. I was ready to go."

Efforts were then made to reassemble the most successful Pie line-up. Bassist Greg Ridley had retired from music altogether, so Anthony "Sooty" Jones was recruited from Magnet. A phone call to guitarist Clem Clempson got his interest stirred, so Clem flew over to America to take a shot with the band.

"At the time Clem was playing in a band with Bobby Tench, so he brought Tench along to the Pie rehearsals," explains Jerry. "We realized after playing with Clem that it wouldn't work. He had moved into a more jazzy direction, and we all knew that he'd rather be playing that. But although Clem wasn't right, Bobby played with us and fit right in, so he stayed."

# THE RISE, FALL AND RISE OF HUMBLE PIE

*New Music by  
Hard Rockers off the Dole.*

by Rob Patterson



Humble Pie, from left: Anthony "Sooty" Jones, Jerry Shirley, Bobby Tench, Steve Marriott.

One other Pie member was considered — Peter Frampton. "Peter was going to play some guitar on the album," says Jerry. "but it wasn't able to be worked out with his managers. I'm afraid. I really can't say much more about it, except that I know he really wanted to play with us, and we'd love to play with him. Maybe

someday..."

Under the management direction of David Krebs (Aerosmith, Nugent), the Pie cut a quick demo after but a few weeks of rehearsals and pacted a deal with Atlantic Records. "It really happened fast," says Marriott. "We even used the demo for part of the album, including the song *Fool For A Pretty Face*,

which did really well as a single."

But the playing was not drudgery for the new Humble Pie. "It felt great to be back out there playin'," enthuses Marriott. "Since I'd just been sitting around for a year, it felt wonderful to me to be out on the old boards again, wailin' away."

"Besides," he adds, "that's what it's all about for me — bein' in a band and out working. It feels great because this really is a band and you can feel it. The whole reason Humble Pie ever broke up in the first place was because it wasn't a band anymore. We'd be playing, but our hearts weren't in it. I said to hell with that. There's no reason to be out there playing if you aren't going to give the best of yourself every night."

Marriott has reason to be excited, having recently finished the second album by the new Pie. "We'd only been together a few weeks when we made **On To Victory**, and even though the album and single did really well, it was only a part of what we do now. I think this new album really shows what we can do."

Concentrating their stage show on new material with certain old numbers like *I Don't Need No Doctor* and *Thirty Days In The Hole* that, as Marriott observes, "I don't think we could ever get away with not playing those. But the point is that this is a new band, the best Humble Pie has ever been if you ask me."

There is also one other major difference. "We're all family men now," says Shirley, who like Marriott is married, a father, and lives in upstate New York. "You tend to approach the road a little differently, and not burn yourself out on all the temptations and pitfalls that are a part of the road, because you've got something to go home to."

With the road, the studio, and their home lives together, Humble Pie are ready for a long new career in the Eighties. "I'll tell ya' mate," Marriott enthuses, "if it keeps feeling this good, you'll be hearing from Humble Pie for a long time to come." □

# ARETHA FRANKLIN

## THE RETURN OF LADY SOUL

by Ed Ochs

Aside from those of Otis Redding and Sam Cooke, no soul music comet burned as brightly as Aretha Franklin's. After more than a decade with Atlantic, the record label of her glory years, and the years spent searching for a style more expressive and contemporary, Aretha has found a new home on Arista with her debut album, **United Together**.

As the powerful Lady Soul during the late '60s, the mild-mannered Aretha personified the emotional volcano of the times, exploding from her quietude into a brooding gospel fury that easily swept the competition aside. It was Aretha, teamed with producers Jerry Wexler, Arif Mardin and Tom Dowd, who thrilled the world with a spectacular string of supercharged hits including soul classics like *Respect*, *Since You've Been Gone*, *Think*, *Spanish Harlem* and *Chain of Fools*.

"I was reading the trade papers," said Aretha about how she decided on Arista, "looking at where they were on the charts, how they promoted their records, the product released and how they ran their company. I liked what I saw."

Now with Arista Records, president Clive Davis has not only signed her for pop records but for gospel records as well. Coincidentally, Arista also distributes the top gospel label in the world, Savoy, their roster led by the Reverend James Cleveland, who has no less than six albums in *Billboard's* chart of top 30 spiritual recordings. Reverend Cleveland is also a friend of Aretha's. They recorded her **Amazing Grace** gospel album together, and he officiated at her son Edward's wedding at her L.A. home last summer.

Aretha's own education in Detroit is the subject of one of the two songs she wrote for **United Together**, *School Days*. For Aretha, "My school days were some of the best days of my life. I had a good time then and a boyfriend or two." She also wrote *Together Again* with Chuck Jackson, who coproduced the album with Arif Mardin, Aretha's hit arranger at Atlantic. "I'm very selective about my material," she said. "My songs are picked by me, Arif Mardin, my producer and Clive Davis."

That Aretha is singing songs she



"I was a free spirit then and I'm a free spirit now."

writes is good news to her most avid fans. Not only do they reveal a little about her life, for she is a most private person, but the appearance of her songs further attests to her total participation in the creation of **United Together**. In the right environment, Aretha gives 110 percent — more than the usual blood, bone and marrow. But she finds reason to dispute that, bristling slightly at the wild notion that she could ever give less.

"Perhaps," she said politely. "But all my songs are very personal to me. I always give everything I have to give to every song I sing, that's the only way I know how to sing."

In November, Aretha gave a royal command performance for Queen Elizabeth and the royal family, an experience she enjoyed and considers one of the great rewards of

her singing career. "It was certainly a milestone for me. Then, right after performing for the royal family, I performed six nights at the Royal Victoria, two shows a night. It was filmed and will probably be shown here soon on television."

Aretha Franklin is happy these days. She has an album out that celebrates a new Aretha, a new life. Her first gospel album in years will be released early in 1981. Marriage has stabilized her. Safe and secure, her life has achieved the perfection inherent in her voice. It's not like she's just beginning to feel like Lady Soul again — Lady Soul never left. "I was a free spirit then and I'm a free spirit now. That hasn't changed at all." The difference may be that Aretha really enjoys her career now, no longer misunderstood, but appreciated. □

# Roots:

## GENYA RAVAN

***Each month we will take a tour back to the old neighborhood with a rock and roller. This month we go to New York's Lower East Side with Genya Ravan. Genya's two LPs, "Urban Desire" and "And I Mean It" were critically acclaimed, as was her work producing the Dead Boys album. Currently, she is co-president of Polish Records, home of Ronnie Spector's Siren, and is working on a live LP of her own.***

I've seen Genya Ravan in many bands since I was a teenager, but I always knew there was something I dug about her besides her great rock and roll. It wasn't until I finally met her at a party at the Bottom Line that I realized how much we had in common. She was telling someone how Rosie's Delicatessen had the best sandwiches she'd ever eaten.

"Rosie's Delicatessen?" I interrupted. "On Grand Street. I used to eat lunch there every day!"

We flipped out. In talking, we discovered that she and I had grown up about a block and a half away from each other in Manhattan's Lower East side. After a few "Do you remember Cozy Corner?" and "I went to P.S. 4 — and you?" briefings, we knew we were of the same blood. Two weeks later, we went through the neighborhood together to

relive the old memories.

Until she was 16, Ravan — then Goldie Zerkowicz — lived with her immigrant parents in a turn-of-the-century tenement at 202 Rivington St. One day, a guy drove by in a big Harley Davidson. She called him over and asked him, "I've got to get out of here. If I give you money, will you take me away?" He said he would, so she hocked a ring and the two sped off to California by motorcycle.

Ravan now lives in a large, well-maintained apartment in Manhattan's West 50s. She has potted plants by the windows instead of gates. She has a beautiful Persian cat instead of cockroaches and rats. She's got a piano, a saxophone and plenty of records, and tapes instead of a leather jacket and a knife.

What were we going to do when we got downtown?



**Singer/producer Genya Ravan revisiting the tenement she grew up in.**

We didn't know. Rosie's Delicatessen seemed like the best place to start. So off we went, down to Grand Street, where we found lots of new buildings, supermarkets and hardware stores, but no Rosie's. Ravan appeared a bit distraught. Another piece of her past had been chipped away.

Our next destination was the building she grew up in.

We walked into the building. Out behind the staircase was a tar yard filled with debris.

"That's where we used to play," she said, as we

door that warned "Cristo viene pronto." All that remained was some broken furniture and a mattress.

Looking out over the edge of the roof, we saw burned-out buildings, that once housed some of her friends. On the other side were the new high-rise apartment buildings. Another piece of the past chipped away.

"Everytime I hear about another one of my old friends, either they died or they're in jail," she said. "You know, people always want to know if this kind of life hardened me. I don't



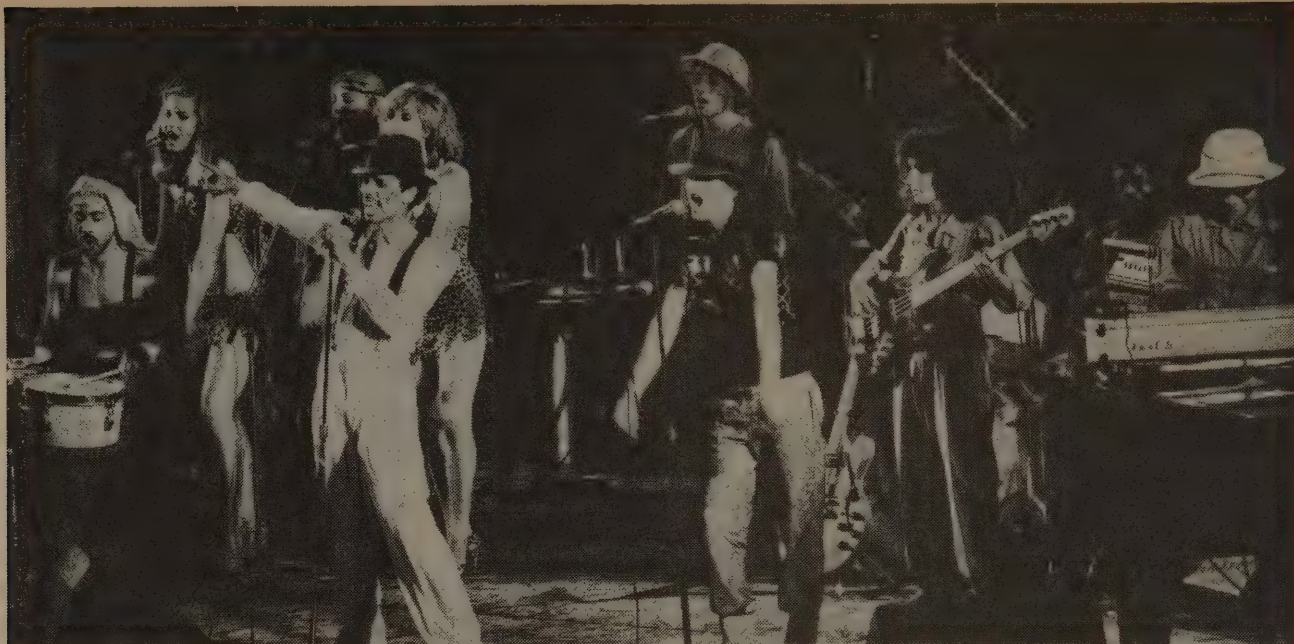
**Ravan now lives in a midtown luxury apartment.**

looked at the filth and garbage. "I was so happy to get polio shots when they invented them. We used to always worry about that." We stepped back in and she pointed at a little space under the staircase. "I used to hide my leather jacket under there so my mother wouldn't know I had one."

Apartment number 17. The old apartment where the Zerkowitizes lived now had two stickers on the

think so. I think it made me more determined. It gave me more love of life. It didn't make me want to punch people out."

Then, turning pensive, she said, "You know, kids shouldn't have to grow up here. There's nothing for the kids to do except think about what to do. Kids shouldn't have the time to think like that. They should be out playing." □



Kid Creole's New Wave Disco, from left: "Sugar-Coated" Andy Hernandez, the Coconuts (Cherly, Roni, Adriana), Kid Creole (a.k.a. August Darnell), Mark Mazur, Lori Eastside, Cardi Coleman, Yogi Horton and Peter Schott.

# KID CREOLE AND THE COCONUTS

## "Can You Get Me Into Studio 54?"

by Roy Trakin

Potted palm trees. Grass skirts. Safari hats. Coconut halter tops. The Manhattan Yellow Pages. The Manhattan Yellow Pages? Under "G" for gorilla costumes, right?

August Darnell, one of the founders of Dr. Buzzard's Original Savannah Band, along with Stony Browder, "Sugar-Coated" Andy Hernandez and Mickey Seville, has formed this off-shoot, to fill the gap caused by the Savannah Band's stubborn refusal to give live performances (though even this seems to be changing of late). Combining Dr. Buzzard's well-known passion for '40s-styled wide-screen fantasies and the big-band Latin sound with a Pan-American calypso swing, Darnell has created a trashy dance band that finally joins the enemy camps of disco and new wave. "Darrlo," the Coconuts sing out, "Can you get me into Studio ... 54?" and you don't believe for a second that they really care because their "idea of

heaven is Club 57." And besides that, "the d.j. don't even spin the B-52's..."

Even though much of Kid Creole and the Coconuts' debut album, *Off The Coast Of Me* (now available on Ze/Antilles) is set in the tropics, August Darnell's urban street sensibility is apparent throughout. A mulatto from the tenements of New York City, Darnell injects his work with a romanticism that lifts the listener from the squalor of the ghetto and transports him to a fantasyland of ocean breezes, blue skies and pina colodas. So what if it's all as artificial as a Hollywood set and as fleeting as your imagination? "Off the Coast Of Me ... Lies You," croons Darnell, turning his impossible dreams into geography all the more romantic despite (or even because of) its campiness.

When Kid Creole and the Coconuts' *Off The Coast Of Me* ultimately proves it, there *is* life after disco. From the melting pot of his own cultural background,

August Darnell has quietly fashioned a body of work that is a history of Western dance music, updated into a glossy package that incorporates the latest trends and primal African rhythms. There is a double-edged celebration of the melting of the races in Darnell's music that doesn't hesitate addressing itself to the prejudices that still remain. On the Coconuts' version of *There But For The Grace Of God*, they tell the story of a family that wants to move to a place where there are "no blacks, no jews, no gays." The refrain is repeated throughout the song, and the sum effect is almost the opposite of what's intended; meant as a message of brotherhood, the song can be read as a disturbing anthem to racism. What is fascinating about Darnell's vision here is the manner in which it cuts both ways; at once decrying prejudice while admitting its undeniable allure. Darnell's own assimilation into white culture comes under heavy self-criticism.

Finally, though, the various off-shoots of the Savannah Band — Cory Daye, Gichy Dan, Machine, Don Armando, Cristina, Kid Creole — are first and foremost dance bands, designed to take us away from the pressures of urban living into a never-never-land where the only sound is the *Maladie d'Amour* wafting over the crashing surf. On-stage, Kid Creole and the Coconuts are a sight to behold — "Sugar-Coated Andy", in knee-socks, bermuda shorts, safari hat and jacket, wielding a pair of crutches in one hand as he pounds the vibes with the other; the Coconuts, crooning in Hawaiian skirts and leis despite the fact they are in a sweaty club rather than a tropical island; and August Darnell himself, of course, leading this unlikely congregation in a ceremony that spans the globe — from New Orleans to Jamaica, from Africa to the South Bronx, from the tribal rhythm stomp to Busby Berkeley, from the limbo to the Hustle. Kid Creole and the Coconuts may seem like a party band, but their aim could well be the elimination of all kinds of racial and musical barriers. From "no blacks, no jews, no gays," to "no punk, no disco" to the long-hoped-for black-white fusion of musical heritages is not such an unlikely progression after all. □

# EXCLUSIVE INTERVIEW

"A lot of times, if you start to become famous for something else, you get to be afraid to do other things, or you know you won't be accepted," said Cher, formerly the better half of the pop singing duo Sonny and Cher, and currently lead singer of the hard rock and roll band Black Rose. "Black Rose was just something that I wanted to do. I always wanted to be a band singer, even in the old days, because I thought it would be fun not to have all that responsibility."

Downplaying her role in the band, Cher insists "Black Rose is a rock and roll band with a female lead singer", though, in fact, it is a project she herself initiated in November 1979 when she began auditioning musicians in Los Angeles. According to the tall, dark-haired beauty, she had wanted to do a rock album for a long time, but was always persuaded to do other kinds of music. Her most recent success came when she signed to Casablanca Records, at the time a predominantly disco label, and recorded two disco albums, **Take Me Home** and **Prisoner**. Now she stands accused: with the demise of disco and the increasing revived interest in rock and roll, isn't it an opportune time for the queen of the Hollywood set to try rock?

## CHER'S BLACK ROSE

### *Ex-Disco Chick Clicks With Rock Licks!*

by Charley Crespo

except I wanted to do it very badly, so I did it," she said as she reached for a box of pretzels.

"We're just starting to become a real band," Cher said in New York after the live dates, which ended with a sold out (for Hall and Oates) outdoor concert in Central Park, where Black Rose was called back for an encore. "We're starting to know each other. This album is representative of what we were

you know or how long you've been around, it's like starting from the beginning. You know the ropes a little bit more, but you can't progress artistically until you get someplace. You start at one place and you can't get to the end until you go through it, and that's what we're doing now, we're going through it. Les confided in me the other day and said he felt like a side player until recently."

Although Dudek is as committed to sticking with the band as are the other musicians, he continues working on solo projects, as he has since he quit playing guitar in Steve Miller and Boz Scaggs' bands. The long-haired, handsome Rhode Island native recorded his **Gypsy Ride** solo album around time devoted to Black Rose.

"My band is the same as Black Rose," he said. "Next time, I would like to open for her. I don't know how it would work out, I guess she'd just come out and we'd go right into Black Rose material."

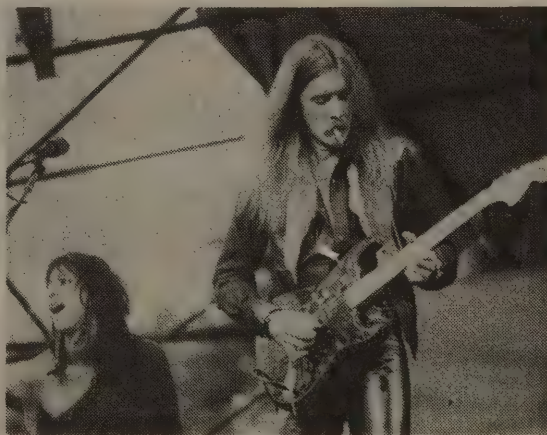
"I was really amazed," Cher said, referring to the auditions where she first met Dudek. "I tell you, I didn't expect to get anyone in the band. I didn't expect anyone to help me or be enthused about writing for me. I was pleasantly surprised by all of that. Like, when Les said he wanted to be in the band, I said,



**Black Rose, from left: Ron Ritchotte (guitar), Max Noland (bass), Gary Ferguson (drums), Cher, Les Dudek (guitar), Warren Ham (background vocals and harmonica) and Gary Scott (keyboards).**

"I know it's something I want to do. It's fun for me. I don't know if it's going to be accepted. I don't have anything deeper to say than that. In a way, it's convenient, but on the other hand, just the fact that it's convenient timing makes it bad for me because everyone is saying I'm jumping from one thing to another and that shit. I don't know what's going to come of it

when we first started and not as representative of what we are becoming. That's why I think it's a project that we really need to take time on and really start as if we were a new band. Just because I'm famous or people know Les or whatever doesn't mean that we're not having the same growing pains that every band has. I feel good about that, though. No matter what



**Les Dudek and Cher: "I didn't expect anyone to help me or be enthused about writing for me."**

'look, I haven't got a lot of money to pay you.' He said, 'no, really, I think it could be something, I really would like to be in it.' I said, 'I think you better think about it because I don't think you really understand what it's going to be.'

"It was nice to have people help and be enthused in what I was doing, or think that what I was doing might be good." □

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# Rock Hotline

by Charley Crespo

## RUSH

Rush has completed a tour of the cities it missed on previous tours, including Philadelphia, where local rock station WYSP organized a listener petition drive to bring the Canadian trio into the City of Brotherly Love. When not performing, Rush still rents hockey arenas so they can get in a little recreation. The hockey buffs have treasured pucks and sticks given them by the Montreal Canadiens.

Rush can also be heard on *Battle Score*, a track on the new Max Webster album. Both Canadian

bands performed simultaneously on the song, with Rush's Geddy Lee contributing his distinctive vocals in the background. Max Webster now records for Mercury Records, Rush's longtime label.

Guitarist Alex Lifeson, meanwhile, is said to be "close to" getting his pilot's license. After a recent concert at Nassau Coliseum, he flew his faithful comrades home to Toronto.

On another front, Geddy and Nancy Lee are the proud parents of their firstborn, a son named Julian Michael Woody Lee. The Woody is for Woody Allen, of whom the Lees are great fans.



Rush, from left: Alex Lifeson, Neil Peart and Geddy Lee.

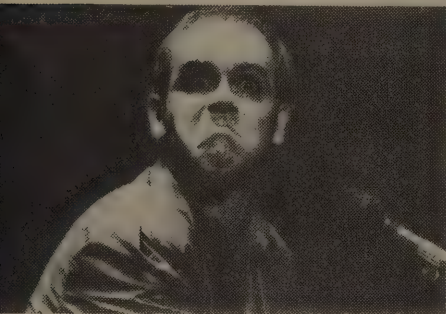
## ELTON JOHN

A highlight on Elton John's 1980 concert tour was the free concert before some 250,000-plus fans on a hot Saturday afternoon in New York's Central Park. Backed by a full band for the first time in years, the brilliant Englishman played most of his old hits and several newer selections. On John's previous tour he was supported only by percussionist Ray Cooper. Backstage John did not make himself available to the

press for comment, but he did quickly tell HIT PARADER prior to the performance that he was very nervous, noting that this was the largest crowd he'd ever played to. After the second encore, during which he appeared onstage in a blue and white Donald Duck costume, he took off the enormous yellow flippers (or webbed duck feet) and ran to a waiting bus along with his entourage. They wisked away to a private party aboard the S.S. Peking.

The concert was sponsored by Calvin Klein jeans and premier

FM-rock station WNEW-FM. Commemorative tee-shirts and buttons were sold at the concert with all monies raised going towards restoration of New York City's parks. Calvin Klein, Dudley "10" Moore, actress Susan Anton, tennis pro John McEnroe, Bernie Taupin, Janis Ian and Nona Hendryx (former songwriter and vocalist for Labelle and now leader of a new band, Zero Cool) were among the celebrities spotted backstage.

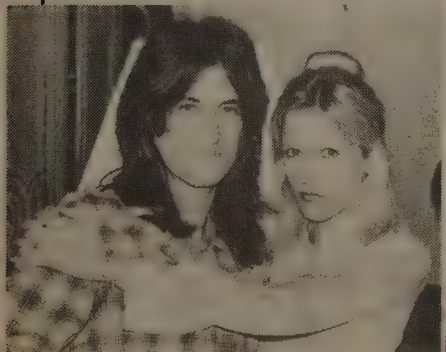


## JOE PERRY PROJECT

J. Mala has replaced Ralph Mormon as lead singer of the Joe Perry Project. Twenty-seven-year-old Mala previously sang with Revolver, a touted New York club band, and was considered for the Perry Project job through a recommendation. Mala, then known as Jay Mala, fronted Revolver for three years with guitarist Paul Sanchez. The group was one of the bigger drawing groups at Great Gildersleeves, New York's premier hard rock club.

Mala will be featured on **Soldier Of Fortune**, the second Joe Perry Project album, scheduled for an early 1981 release. The album will be preceded by a single, the Project's rendition of Elvis Presley's immortal *Heartbreak Hotel*, featuring Perry on vocals and guitars.

Joe and Elissa Perry, meanwhile, are expecting their first child any day now. The Perrys have been married for about ten years, since pre-Aerosmith days in Boston.



Joe and Elissa Perry.

Ron Pawmill

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# Record Reviews

by Roy Trakin

YES  
Drama

JETHRO TULL  
"A"

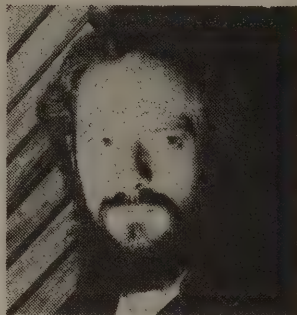
Bastions of English progressive rock during the '70s, these two old war horses have recently revamped their line-ups in an attempt to revitalize. While Tull's tyrant Ian Anderson has pretty much cleaned house over the years (except for long-time sidekick guitarist Martin Barre), Yes was forced to compensate for the defection of lead singer Jon Anderson and keyboardist Rick Wakeman.

Replacing Anderson and Wakeman in the new Yes are former Buggles Trevor Horn and Geoff Downes, probably best known for their precious studio concoction, *Video Killed the Radio Star*. If you expected these two novice pop-meisters to step in and strip the Yes-beast down with new-wavish songs and melodies, well, guess again. Remaining Yes members Chris Squire, Alan White and Steve Howe have smoothly integrated



the duo, and the band's overbearing grandiloquence has changed barely an iota. Sure, *Drama* tracks like *I Am A Camera* and *Does It Really Happen?* sport lively tunes at their cores as well as inspired ensemble playing in place

chops-mongering. But the catchy stuff is like a kernel surrounded by husks of excessive flourishes, lengthy preambles and aimless riffing. Vocalist Horn tries not to rock the boat by virtually mimicking Jon Anderson, while Geoff Downes, attempting to fill Rick Wakeman's



shoes, likewise, doesn't make too many waves. Predictably, the group slips a few strains of *Video Killed the Radio Star* into the live show, but, of course, even those are buried under the typical Yes morass. Yes-men may come and yes-men may go — Bill Bruford, Patrick Moraz, Peter Banks, and Tony Kaye have all passed through the portals — but the sound remains the same. But, after all, why should it change?

Certainly, Jethro Tull didn't have to stray from the pastoral-rock formula they had long since perfected with best-selling albums and well-attended concerts during the last decade. But apparently that wasn't enough for mad flautist Ian Anderson, who has lured ex-Roxy Music prodigy Eddie Jobson away from U.K. to modernize Tull and pull it into the '80s. The result is "A", which long-time Tull fanatics will see as a stunning departure.

Not only has keyboardist/electric violinist

electronicized the basic Tull sound, but Anderson himself has come up with a brand new batch of lyrical concerns taking the hand out of the farmland and into the twenty-first century. Song topics include guerilla warfare (*Crossfire*), blue and white-collar discontent (*Working John Working Joe*), conformity (*Uniform*), nuclear energy (*Protect and Survive*) and life after death (*And Further On*) — not exactly your typical Tull fare. With the rushed syncopation of tunes like *Batteries Not Included* and the high-tech hi-jinks of *4 W.D. (Low Ratio)*, the group sounds like they listened to a lot of the new electro-punk before going into the studio.

Certainly "A" is a respectable attempt to keep abreast of the times, but the project smacks of a certain desperation. Ian Anderson may be trying to breathe life into Jethro Tull, but it's still artificial respiration.

## TALKING HEADS *Remain In Light*

Wherein head mentor David Byrne finds the funk implicit in his band's stop-and-start pop, and takes the music back to ancient Africa for a set of primal rhythms bound to shake your hips. The darlings of Manhattan's rock *cognoscenti* and one of the earliest new wave bands, Talking Heads have managed to strike the common chord between the European avant-garde tradition and the exhilarating repetition inherent in giving up the funk. With producer Brian Eno at the helm, *Remain In Light* explores the direction suggested by *Fear of Music's I Zimbra* and the soon-to-be-released Byrne/Eno collaboration, *Life in*

The first side consists of three legendary jams that exemplify both the LP's strengths and weaknesses. Eno's patented studio technique seems perfectly suited to the sharply angular, hard-hitting *Born Under Punches (The Heat Goes On)* with its churning undertow and incessant beat. *The Great Curve*, on the other hand, briefly meanders aimlessly before sliding home with a searing Adrian Belew guitar solo. Opening *Remain In Light's* second side is its masterpiece, *Once in a Lifetime*, a perfect synthesis of the Heads' penchant for dramatic scenarios and the timeless



modern/ancient African texture of polyrhythms. The words, from an evangelist's sermon taped off the radio and rearranged by Byrne, are immediately real and chilling: "And you may find yourself/Behind the wheel of a large automobile/And you may find yourself/In a beautiful house/With a beautiful wife/And you may ask yourself/Well/How did I get here?"\*

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## DAVID BOWIE *Scary Monsters*

After the musical innovations of his trilogy with Eno — *Low*, *"Heroes"* and *The Lodger* — *Scary Mon-*

the decadent landscape of Bowie's **Diamond Dogs** period, marking also a return to co-producer Tony Visconti and his layers of sound. The resultant mix is cool and thick, with overdubbed guitars by special guests like Pete Townshend and, especially, Robert Fripp, piano by E-Streeter Roy Bittan and synthesizer fills by Andy Clark (no match for Eno). As usual, when successful, the songs are held together by the razor-sharp rhythm section of Dennis Davis and George Murray (on drums and bass) along with the funky licks of longtime Bowie sidekick, slashing rhythm guitarist Carlos Alomar.

Trouble is there's a disturbing amount of surprisingly weak songwriting on **Scary Monsters**. The first track, *It's No Game*, is not only reprised, it is even done once with Japanese lyrics. Bowie's penchant for nicking riffs and lyrical turns of phrase, both from himself and others, reaches epidemic proportions. What once seemed clever now serves to cover a lack of inspiration. The otherwise winning single, *Ashes to Ashes*, takes a guitar intro from Talking Heads' *No Compassion* and grafts it to the continuing story of *Space Oddity*'s Major Tom, now hopelessly hooked on junk. The tune's pathos and deranged despair are intriguing, even if its drug-saturated ambience is a bit thick. *Teenage*

phors of infants and guns with the English band the Only Ones.

Only the lilting chorale of *Up the Hill Backwards*, the twisted compassion of *Because You're Young* and the whining Frippertronics on Bowie's ill-fated cover of Tom Verlaine's *Kingdom Come* seem at all to be original gestures. I love Bowie's still-formidable croon, but this is not one of the thin white duke's major efforts.

#### B-52's **Wild Planet**

These five zany natives of Athens, Georgia don't take themselves very seriously and neither should you. I can't say I agree one hundred percent with the B's, carefully cultivated anti-intellectualism, but once the girls pout the refrain to *Give Me Back My Man*, I am hooked. Can't



get that silly three-note guitar riff out of my skull, and I hold you responsible, Ricky Wilson. And Fred Schneider, ace walkie-talkie player and all-star toy pianist — when he comes crashing through my skylight, well, it's time to break out the Buds.

Can't explain why I like this here album, but I sure can tell you why I don't wanna like it, starting with the small but blatant fact that it's an absolute rip-off of the first. *Private Idaho* is this LP's *Rock Lobster*; *Strobe Light* its *Lave*; *Give Me Back My Man* a remake of *Dance This Mess Around*; *Party Out Of Bounds* equals *Planet Claire*. You get the idea. Even the cover art is the same. You could say the beloved B's were milking a formula...

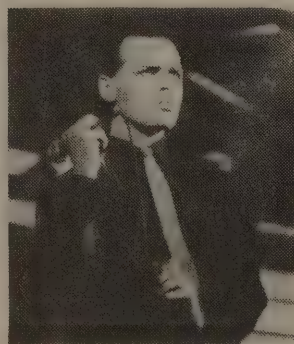
But what a formula it is! An inevitable beat provided by the twanging minimalist surf r&b reggae stylings of R. Wilson, the thumping keyboard bass of K. Pierson,

and the DEVO-ted and rock-steady drumming of Monsieur K. Strickland, one valuable B. Add to that the loony musical dialogues between the 52's trio of human voices — besides from Schneider and Pierson you've got Cindy Wilson, queen of the bongos.

So what if you've heard it all before? I, for one, can't help myself. I gotta hear it again and again and again and... Even the B-52's keep remaking the same album, I doubt if I'll ever be able to break the habit. Shut up and dance!

#### GARY NUMAN **Telekon**

Gary Numan may well be derivative of everyone from Kraftwerk to Brian Eno, but even his role-model David Bowie would probably kill for a hit single as stark yet accessible as **Telekon**'s *I Die: You Die*. Young Gary "What Me Worry?" Numan's brand of electronic gimmickry does to rock and roll what *Mad Magazine* did to bourgeois culture: consistently undermines its clichés through a broad, often cartoonish, always parasitic lampoon. Of course, like Bowie, Numan is quite poker-faced about the parody, but the fact remains that he inadvertently turns pop music clichés about love, romance, etc., inside out with deadpan acerbity. And he does it



with such nefariously seductive rhythms as to allow his subversive messages to be heard by masses of impressionable youth, not only in England, but here as well.

**Telekon** presents a harrowing vision of the near-

future with push-button emotions, aircrash bureaux, culture shock and instant pleasure the order of the day. This may well be bubble-gum alienation with a video-game soundtrack, but it is also tomorrow's — and today's — pop music. *Cars* was an international Top Ten hit and *I Die: You Die* has followed suit. Today's with-it teen is singing along — with *de nigueur* straight face and icy countenance, of course — to lyrics like: "See my scars/they call me such things/Tear me tear me tear me/But I'm still frightened/by the telephone" or "And what if God's dead/We must have done something wrong/This dark facade ends/We're independent from someone" (*This Wreckage*). \*Or the nostalgia for "love" that is the beautiful *Please Push No More*. What David Bowie predicted has been realized. Better come to terms with Gary Numan. He may act like a robot, but he's as much flesh-and-blood as you and I.

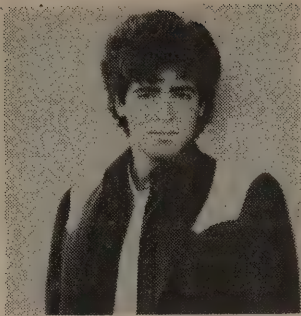
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#### BILLY BURNETTE **Billy Burnette**

Son of Dorsey, nephew of Johnny and cousin to Rocky, Billy is living proof that some people are just born to rock. After earlier dalliances that emphasized his smoother c&w side, the second-generation Memphis rocker puffs up his hairdo and shakes around. What emerges is hardly revolutionary, but it is a loving tribute to the native American music form, rockabilly. If that curious hybrid sound, born in Memphis but nurtured in Nashville, Chicago, New Orleans, St. Louis, even Los Angeles, fascinates you, then latch onto **Billy Burnette** for a pretty flashy update. Closing the too-respectful distance adopted by nostalgists like Robert Gordon, Levi Dexter or Rob Stoner, Billy mines his own roots in the genre naturally, recalling his slap-bassman dad and his legendary



*Wildlife* borrows and repeats verbatim) the classic Frippian guitar part from *Heroes*. *Fashion* steals "Beep-Beep" from Donna Summer and Gruppo Sportivo while *Scream Like a Baby* shares (coincidentally?) the twin meta-



You can hear it in his vocals, as he gives life to new compositions *In Just a Heartbeat*, the Crickets-like *Don't Say No* and *Rockin' L.A.* while making the old Johnny Burnette Trio classics — *Honey Hush* and *Tear It Up* — completely his own. The one slower number (shoulda been another) is *One Night*. Suffice to say, they don't write 'em like that any more. Billy's band — guitarist Chris Brosius, bassist Kim Gardner and drummer Ian Wallace (former King Crimson, Foreigner and Dylan band member) — deserve plaudits as well for an energetic, if-not-dirty-enough, take on a suddenly (again) fashionable musical style.

## POLYROCK Polyrock

## ULTRAVOX Vienna

New wave art-rock confronts its own obsolescence in the synthesizer age. Like so many of the new electronic outfits, both America's stateside Polyrock and Britain's Ultravox take their musical cues from the bleak landscapes of David Bowie. Polyrock's main claim to fame is the fact that its self-titled debut album was produced by noted avant-garde composer Philip Glass. Ultravox, which has reshuffled its lineup following the departure of lead singer John Foxx, is one of the first groups to combine punkish energy and new technology. (Even boy wonder Gary Numan cites Ultravox as one of his major influences.) Their fourth and latest album (the first for Chrysalis), *Vienna*, was produced by famed engineer Connie Plank

who heads his own studio in Köln, Germany, where he has worked with Eno, DEVO, Kraftwerk and others.

**Polyrock** is reminiscent of the Cure's **Seventeen Seconds**; the mood is downbeat and sullen with layered rhythms weaving in and out like the warp and weft of an aural rug. Glass mostly lets the band alone, simply providing a blank canvas on which the sextet punch out a measured beat. Leader Billy Robertson's vocals are sparse — the insistent melodies convey the mood. Unfortunately, the solemn tone is so singular that the individual tracks segue together forming an unbroken suite, that is monolithic and indistinct. Like minimalist art, the slightest variation stands out in vivid contrast: the **Einstein on the Beach** chorale of *Your Dragging Feet* in



which avant-garde meets disco; the clattering rim shots on *Sound Alarm*; Glass' Soho/honky-tonk piano on *Bucket Rider*; and the slowly building tension and then cathartic release provided by *No Love Lost*'s infectious chorus.

But in the end **Polyrock** stands or falls on the strength of its songs. Even though the LP sports more than its share of fragmentary moments, the whole does not equal the sum of its separate parts, no matter how fascinating they may be. Yes, you can dance to and think about this one, but not at the same time.

After all, it has taken Ultravox four albums and a few personnel changes to get all the cylinders of its progressive pop synthesis working smoothly. The arrival of erstwhile Rich Kid and former Slik (an early 70's English teenybop band) lead singer Midge Ure has certainly boosted Ultravox's pop/rock standing. Indeed, *Vienna* not only enhances the group's

commercial status, it also reveals Ultravox is still exploring the sonic barriers of its first three, more experimental, efforts.

The first side of **Vienna** rocks out with reckless abandon on tracks like *Sleepwalk*, *Passing Strangers* and *New Europeans*, closing with an epic electric instrumental, *Astradyne*, which moves far beyond the simplistic approach of one-time Ultravox idolator, Gary Numan. Unfortunately,



this proves to be precisely Ultravox's major shortcoming — while Polyrock reduces their synthetic sound to its primary building blocks, Ultravox is complicating its music with an excess of swooping synthesizers. So, despite boasting tunes and an authentic rock singer in Midge Ure, Ultravox's cluttered mix recalls plodding baroque-rock dinosaurs like Yes and Genesis. Still, there's no reason Ultravox can't be every bit as big as those bands and **Vienna** is obviously a step in that direction. As for Polyrock, it may not sell a lot of albums first time out, but its stark, thoroughly up-to-date rhythmic experiments could well be the high-tech wave auguring the next group of rock experimenters. And the beat, er, rhythm machine, goes on...

## VARIOUS ARTISTS Times Square: The Original Motion Picture Soundtrack

You won't hear an argument from me about Robert Stigwood's latest venture, purportedly punk rock's answer to **Saturday Night Fever**, at least not on the basis of this double-LP soundtrack. I can't even imagine a movie that could do justice visually to background music like *Pissing in the River* by Patti Smith, *Life During Wartime* by

Talking Heads, *I Wanna Be Sedated* by the Ramones, Lou Reed's *Walk on the Wild Side*, Roxy Music's *Same Old Scene*, the Pretenders' *Talk of the Town*, Gary Numan's *Down in the Park*, the Ruts' *Babylon's Burning* and (a personal fave) the Cure's *Grinding Halt*. Never mind aesthetic considerations, if you don't own any of the aforementioned tracks, by all means, buy. And, if you do, well Mr. Stigwood has been generous enough to include nine previously unreleased tunes for your very own perusal and (hopefully) consumption.

Some very interesting stuff, too, I may add. Fifteen-year-old newcomer Robert Johnson, who was literally plucked off the streets to play one of the film's two starring roles (**Rich Kid** co-star Trini Alvarado is the other), contributes a negligible throwaway entitled *Damn Dog!* and a scatological entry with Trini called *Your Daughter Is One*. Nevertheless, Johnson serves advance warning of superstardom via a winning duet with David Johansen on *Flowers in the City*. Written and produced by the veteran Doll, *Flowers...* offers a gratifying preview of future direction. Likewise, there is a strong new Garland Jeffreys track, *Innocent, Not Guilty*, a brand new, Steve Lillywhite-produced XTC number, *Take This Town* as well as a minor Joe Jackson foray into reggae. The only half clinkers are the LP's initial single, Suzi Quatro's strained *Rock Hard*, Marcy Levy and Robin Gibb's discoid *Help Me!* (which somehow ended up in the wrong film) and D. L. Byron's cover of *You Can't Hurry Love* (which ended up in the wrong musical genre). As for Times Square, the movie: **Saturday Night Pogo**, here we go. □



# REO SPEEDWAGON

## HARD ROCK AND PETTY CRIMES

**Ten Years on the Road  
and They're Gonna Make It Home Tonight.**

by Rob Patterson

REO Speedwagon presents a strong case for justice in the rock music world. In the span of their ten-year, ten-album career, they've sold millions of LPs worldwide and sold out major stadiums and arenas across the country. But in some cities their draw and appeal is but a notch above the "couldn't even get arrested there" level.

REO recently played New York's Madison Square Garden as "very special guests" of Bob Seger, their first opening gig in five years. "Before we went on stage," relates REO's animated and gregarious lead singer Kevin Cronin, "John Baruck, their manager, and Tommy, our road manager, went out into the audience. Tommy sat down next to these two kids who were sittin' there hollerin' and yellin' and Tommy goes, 'Hey, these guys are pretty good — whatta ya think of 'em?' They said 'Yeah, we love 'em. Got all

the fire marshals freaked and lowered the maximum capacity. So there we hold an attendance record that will never be broken."

As he sits in yet another hotel room, Cronin observes: "The Northeast is one place that hasn't caught on to us yet, probably because we haven't yet

American band, led by Cronin's silky vocalizing and the taut, speedy guitar work of Gary Richrath, one of America's most ignored guitar talents. Their last headlining gig in New York a few years back at The Paladium even prompted an esteemed reviewer from *The New York Times* to

we've probably played over two thousand maybe twenty-five hundred gigs, which really doesn't sound like that much to me," he adds with a quizzical expression.

"But I guess that's a lot of gigs with the same band ... a lot of years, and a lot of days of those years."



**"By the way those things won't get you high. They're for my ulcers."**

three of their albums.' "

Although it's a compliment to Cronin, since the three albums most likely to be owned would be the ones he's produced for the band, the idea still troubles him.

"In the midwest we're huge," he says. "Even as close to New York (City) as Rochester — I don't know really how close it is, but they are in the same state — we hold an attendance record. Of course the night we played there the promoter snuck in an extra fifteen hundred people and

had that big hit single. But I'm actually proud that we've been able to sell some six or seven million albums worldwide without a hit single."

The best way to explain that success without a hit is to see REO live. They are the essence of the tight, tuneful and powerful

admit that REO was one of the better live bands plying the rock circuit. And one really can't mention REO without talking about that circuit.

"I would imagine," posits Cronin, "that in ten years of playing two hundred to two hundred fifty dates a year until two years ago,

And although Cronin laughingly laments the many hours of those days spent traveling from one place to another, REO knows how to have a good time on the road and survive. A typical REO night might be something like this writer's interview a few years back: starting

Chris Walter

REO, from left: Gary Richrath, Alan Gratzer, Neal Doughty, Kevin Cronin, Bruce Hall.

backstage at New York's Paladium, proceeding uptown in a smoky limo to the Manhattan rock club Trax, ending up at Hurrah (then a disco, now a rock disco) where the tired interviewer finally said good night to the band as they piled into the limo with a couple of girls. Various inebriants were happily but carefully consumed over the course of the evening, but the legendary rock and roll crazies never exceeded what any non-rock and roller might experience during a night out with friends.

That's why, after a decade of hard work, REO are still in top form even if not actually approaching the peak of their career and talents. From what certainly could be termed modest beginnings in central Illinois, REO have steadily expanded their appeal by delivering a rock and roll package that should satisfy even the fussiest listener. They've got the balls to keep the hungry power-rockers happy and the songs to grab the ears of more traditional pop fans. They are even responsible in large part for helping launch the career of rock music's most successful manager, Irving Azoff. Today Azoff handles superstar acts like the Eagles, Steely Dan, Boz Scaggs, and Jimmy Buffett, but his very first recording act was REO Speedwagon. REO carry on under the guidance of Azoff's former partner Baruck.

But back to that hit single, something that pre-occupies Cronin's busy mind as we talk.

"Now I'm in the state of mind where I think, 'let's get a hit single,'" he asserts. "We obviously need one. That's what people are waiting for from us.

"I think I've written hit singles. We've had songs that have been number-one national killer.

"But AM radio's a weird animal these days. I've still got this passion in me — we've made it this far without them. It'd almost make me kinda mad if the people who've been keeping success from us were responsible for our success and I'd have to go in and say, 'gee, thanks guys for makin' a success of us. Also thanks

for fuckin' us for ten years.' But I'm not going to deny a hit.

"I think we deserve it after all this. We've worked real hard, and one thing I can say is that nothin' we've done — and I don't know how many other bands feel this way — but nothin' we've done bothers my conscience or embarrasses me. I don't think we've ever compromised ourselves.

"I feel like *Roll with the Changes* shoulda been a hit single. *Time for Me to Fly* shoulda been a hit single, and it was in many parts of the country, but not all over the country because unfortunately right when that record came out Epic Records came apart because Ron Alexenburg left (to head up the now-defunct Infinity Records).

"I'm amazed that the

lution. Putting together that album gave Cronin a chance to remix the old tracks, the mention of which sets him off on a friendly tirade about producers.

Happy that he was able to fix tracks "that some other producer had made a mess of," Cronin recalls the realization he came to on 1976's **REO** album: "Wait a minute — I think the problem all these years is that we had a producer, and we don't need one.

"I'd always find myself at odds with the producers ... all the time. Through our first six albums it was always a fight. I knew what I wanted a song to sound like. If I write a song, in the back of my head I've got the whole arrangement worked out. It's just something that — I don't even know how it gets there — it just comes.

"So then there'd be some knucklehead producer

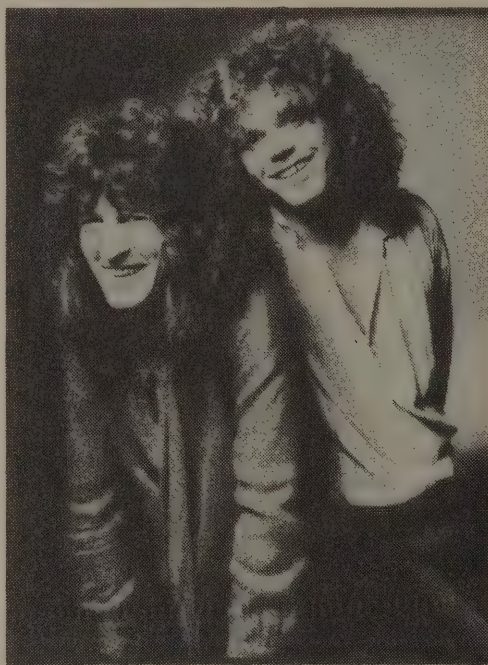
maybe bass, guitar and drums, it sounds like three chords over and over again.

"So this guy is sayin' stuff like 'That song sucks, get it off the record.' And I'm goin' 'wait a minute — I know that this is gonna happen, and that is gonna happen and...'

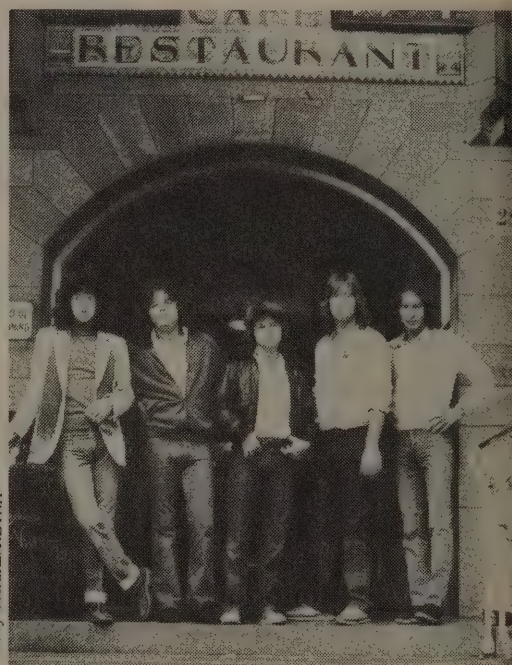
"What a pain in the ass! Finally I fought the song onto the record and it turned out to be the only song that did anything. That's when I finally realized..."

Suddenly the writer knocks over a vial of pills on the dresser. "By the way," Cronin interjects, "those things won't get you high. They're for my ulcer." All those years fighting with producers...

"I just figured," he continues, "we don't need a producer. And it's an odd coincidence that since we've been keeping the production in the band,



Richrath (right) and Cronin: "I may retreat to a cave in Colorado or something."



"We've never had that number-one national killer."

**Tuna Fish** album did as well as it did then, and it's still selling six or seven thousand copies a week. Our live album sells five or six thousand a week, and our second album made in '72 and the third one from '73 just went gold."

One effective instrument in keeping REO's album catalog so active is the recent **Decade of Rock and Roll 1970 to 1980** compi-

who'd never even heard the song before, except for maybe a basic track. I mean, John Stronach, who produced the **REO** album and is a talented guy who's worked with people like Joe Walsh, he kept tryin' to tell me about *Keep Pushin'*. That song has only three chords in it. Not only that — I made up the chords. So when you hear a rhythm track of *Keep Pushin'* with

our records have all been platinum, if not more.

"Nobody knows the members of REO like I do. (The current lineup includes Richrath on guitar, pianist Neal Doughty, bassist Bruce Hall, and drummer Alan Gratzer.) And nobody knows me like Gary does. When I'm out doing a vocal take and Gary's in there watchin' me, he can tell from my

posture if I'm gonna sing good. He can just take a look at me and he *knows*.

"I can tell by the way he's holding his guitar how Gary will play, or from the way Alan is sitting behind his drums."

One gets the feeling that REO is an all-consuming passion in Cronin's life, and nowhere is that more evident than in his excitement over the latest album. Cronin sits me down with headphones to listen to five tracks while he hops into the shower before the evening's gig, and after one listen it sounds like the best work REO has ever done.

Cronin explains that the new album title, **High Infidelity**, is sort of an inside joke of the band's since they've been experiencing an onslaught of marital and relationship problems recently. "This album is literally about a year on the

do with this one, the big number ten.

"At first we thought 'hey, how about a concept album. Maybe that will be what will get us across.' Then we realized that you don't think up a concept and then write songs to fit it. It just doesn't work that way." Yet they've written a concept record without trying.

"We did this one in a weird way — the album was almost recorded by accident. We were in rehearsal and were better rehearsed for it than ever before. We had the time to finish the songs on it plus a couple more that won't even be on the album. We rehearsed them until we knew them inside out.

"So then we were going to cut demos of the songs, and I thought, we know these songs awfully well, we might just get them on

guessed the place must be pretty good.

"The other thing was that our engineer used to work there and knows the room. So we set up really fast — got the drum sounds in like fifteen minutes where it normally takes days — and cut all the songs in two days.

"Then we go into Kendun and spend all the time setting up and start redoing them. The very first song we tried we musta done over a hundred takes just trying to get the basic track. I mean we even stopped counting which take it was after a while. But we weren't getting it."

Then one night Cronin had a nightmare. "I figured that if the whole process was giving me nightmares — hold it. Something must be wrong. So I suggested we go back and listen to the demos, and they were it — just what we wanted but

orable shots at a hit like *Tough Guys*, *Wish You Were There*, and *Keep On Lovin' You*. Cronin feels that this REO album will be the one to put them over the top.

But as he says, "If there are some hit singles on the album, it's not because I sat down and thought, 'okay, I'm going to write some hit singles.' That's not what happened. Maybe my songwriting has matured. I don't know.

"If this album doesn't do well," he concludes, "this may be the last time I talk to you. I may retreat to a cave in Colorado or something."

Somehow those words sound strange coming from the mouth of a troupier like Cronin, although he did quit the band for the space of two albums much earlier in their career. I ask him if he really *could* retire.

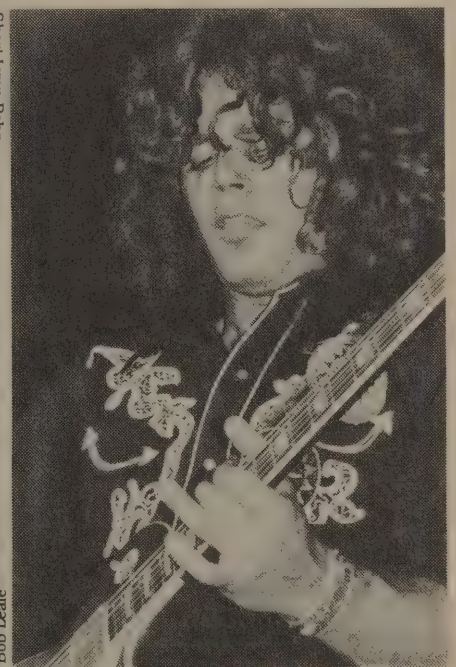
"I probably have made



Sheet Lynn Behr

Bob Leafe

**High Infidelity** is a piercing look at an onslaught of REO marital and relationship problems.



When "Gary's in there watching me, he can tell from my posture if I'm gonna sing good."

road and what happens to us. It's the most honest album we've ever made — we're really writing about ourselves and what we feel."

Unhappy that their last LP, **Nine Lives**, was rush-released before they had a chance to really finish it, Cronin and the band spent a good deal of time talking about what they wanted to

these demos. We did the demos at this little studio called Crystal Sound in L.A., not at Kendun where we usually work. It's a funky-looking place with this very weird sort-of fifties design, but a lot of British acts use it, like Elton John, and most of the Motown people. The main one is Stevie Wonder. So I figure — 'well, he can't see this place, but...' so I

weren't getting. So we're using a lot of the basic tracks, some, quote, scratch guitar leads and even one, quote, scratch vocal from those sessions. The album is really powerful and live-sounding, which is just what we wanted. Now I hope we can fool ourselves again in the same way on the next one."

With the combination of hot tracks and such mem-

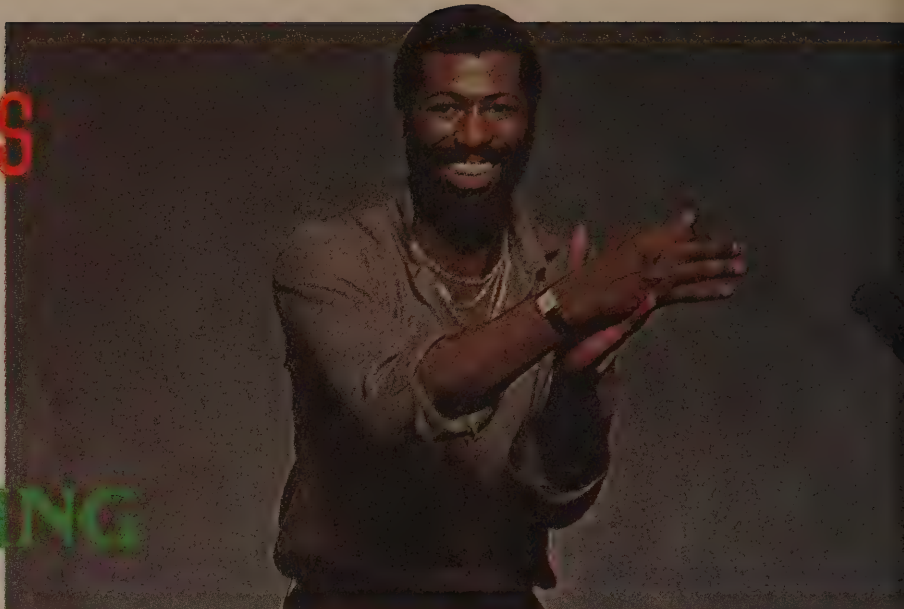
enough money so that I could do that. I say that, but I don't really mean it.

"REO has become a part of me, and the combination of Gary and I is really solid. I suspect I'd never retire — just roll with the changes or whatever they say and make another album.

"But I can't imagine this one not happenin'. We've put too much time into it, and it's just too good..." □

# TEDDY PENDERGRASS

## FAR FROM THE MADDENING CROWD



"I'm relaxing and doing my mind work, which is certainly not very much strain you know."

by Charley Crespo

### *The Inside Story: A Day in the Life of the Crowned Prince of Rhythm & Blues.*

Although the green room of ABC's Studio 15 is small, not everyone in the room knows each other. A young country singer with her hair in curlers is sitting up asleep at the end of a couch, while two members of her entourage watch a color television built into the wall directly in front of them. Teddy Pendergrass sits at another end of the room with members of his management company, making small talk while awaiting the arrival of huge catered hamburgers. Occasionally, Pendergrass looks up at the tube, which is getting embarrassingly poor reception for a TV studio, but otherwise pays it no mind.

While Kiss is isolated upstairs with the help of three burly bodyguards, the green room is as busy as Grand Central Station, with station hands constantly sticking their heads in the room or delivering messages. Teddy's calm.

Shortly after the burgers arrive, a station hand runs in and asks Pendergrass what color outfit he plans to wear. He is now wearing a tailored yellow long-

sleeved shirt and snug blue jeans, but has brought along a white outfit for the taping. "That might be a problem," she said as she went to check. Minutes later, she returns and says, "Teddy, you know you really look fine in those jeans." The ABC equipment might not receive the white outfit without some major realignment. Pendergrass reluctantly agrees to wear his street clothes for the taping.

The long wait before he's needed leads to a minor case of restlessness, and long after the ABC staffer is gone, for lack of distraction, Teddy still contends he should have been briefed earlier about the color problem. Idle hands do play, and Teddy concocts what he calls "brown mayonnaise" out of various condiments left over from the catered lunch. Holding out a plastic spoon filled with the goop each time the door opens, he kiddingly but convincingly tried to get any new visitor to taste his special recipe, much to the amusement of those already in the room.

The seriousness with

which Pendergrass now views his life seems so incongruous to the playful entertainer in the ABC green room. Later, upstairs, in his dressing room, a stark cubbyhole about the size of a vest pocket, the thirty-two-year-old singer spoke of relaxing in his new thirty-four-room mansion outside of Philadelphia, previously owned by Mike Douglas. According to Pendergrass, he hasn't relaxed in years. Recently he took a big step and grabbed firmer control of both his music and his private life, much to the chagrin of members of the organization around him.

"I'm appreciating my home," the 6'2", handsome black native Philadelphian said. "I never had a chance to do that. I'm relaxing and doing my mind work, which is certainly not very much strain, you know. I like doing that. I like to exercise my mind, so I sit at home and think a lot."

"I'm feeling the house to get a feel for decorating ideas, liking the idea that I'm away, far from the maddening crowd. I don't know how to explain it, I can't put it in words. It's the biggest

thrill I've ever had in my life. It's certainly new because for fifteen years I've been hustling and bustling.

"I'm getting back into my family, because I feel as though we had gotten a little separated for a few years," continued the singer who has crisscrossed the country countless times in the past five years, playing before thousands of people at each date. "I was so busy. I just found out *yesterday* that my favorite uncle has had three heart attacks since 1971. You see what I'm saying? You get that way. He raised me. He lives right in Philadelphia. How come I didn't know it? I just found out that in 1971 he had a massive heart attack. He had two minor ones since. It shocked me. That really made me feel bad."

Ironically, Theodore Pendergrass grew up in a very close, religious family: at age ten, Ted was ordained a minister. He often accompanied his mother to her job at Skioles, a Philadelphia club popular in the early '60s for performances by Frank Sinatra, Connie Francis

and Bobby Rydell. Ted played with musical equipment at hand before customers arrived, and is said to have been a self-taught drummer by thirteen.

Teddy first sang live with a local Philadelphia group, but became disenchanted after being "taken" by a local record producer who claimed to be James Brown's brother. Teddy sang two sides in a New Jersey recording studio, and was promised a booming career, but never heard from the producer or the recordings again. Disillusioned, he began to play drums with another local band, the Cadillacs.

When Harold Melvin and the Blue Notes lost a backup band, Melvin's casual visit to a North Philadelphia club resulted in the recruitment of the Cadillacs. Teddy was then nineteen. During his year as the Blue Notes drummer, he received offers from Sammy Davis, Jr. and Buddy Greco, but stayed with the Philadelphia-based vocal group. Then a year later, during a run in the French West Indies, the Blue Notes experienced another major change in personnel when John Atkins left the group. Teddy then came out from behind the drum setup to center stage as the group's new vocalist.

One year later, the new Harold Melvin and the Blue Notes were signed to Kenneth Gamble and Leon Huff's Philadelphia International Records. The group had hits with *If You Don't Know Me By Now*, *The Love I Lost*, *Bad Luck* and others before Pendergrass left to pursue a solo career. He has since recorded five solo albums, all of which are certified platinum, an award indicating sales of over one million copies. Some have gone on to double platinum, two million-plus copies sold.

Pendergrass doesn't talk about Harold Melvin and the Blue Notes anymore. Or so his manager informs all reporters prior to their interviews with Teddy: It's what he calls "the bill of rights." Back in the green room, they laugh about the one question the singer cannot seem to avoid; very

often during live radio interviews, though the disc jockeys are told he won't talk about his previous employer, the first question live on the air is usually, "Tell us, Teddy, why did you leave Harold Melvin and the Blue Notes?"

"Never fails," relates Pendergrass. "I was just walking around the backstage area in the studio downstairs and a security guard stopped me, shook my hand and asked me why did I leave Harold Melvin." Pendergrass smacks himself on the forehead gently. "The only thing that I could think of was, man, haven't you figured that one out yet? I didn't say that, though. Then he went on to say that I was a big panty-wetter in his home town in Alabama. Now what was I supposed to say to *that*? 'Oh, really?'"

On his most recent album, **TP**, the man is more of a solo artist than ever. Pendergrass was very involved in every aspect of the LP, from the selection of songs through to the production. He met with resistance, but his position was firm: it was his album; he wanted it done his way.

"I don't see me recording a *Do Me or Shout and Scream* ever again in life," he said with a laugh that made the stern statement sound almost painless. "They were good songs, but I need the best songs I can get if I expect to continue the success and respect that the people have so graciously given to me. If I'm going to hold that up, they deserve from me to upgrade the songs."

"In concert, you get direct response from people. Sometimes your writ-

ers and producers are behind desks. They look at the cash dollars that are flowing.

"I think it's time for a change. Not something so drastic that it's going to take me away from my roots, (but) I just want to broaden my career. I think the people I come in contact with are ready."

**"Just last Saturday, I had a big family hangout," he said. "I had all my relatives come to the house."**

The new direction he has taken in both his recordings and his home life is also reflected in his touring. Until a few months ago, Pendergrass toured the world almost constantly, playing before larger and larger audiences. The endless series of airplanes, hotel rooms and dressing rooms took its toll, leaving Teddy longing for the stability of a home life.

"Just last Saturday, I had a big family hangout," he said. "I had all my relatives come to the house. We just hung out. We got to know each other again. There was some people, I didn't know what they were doing for a living. These are close, close relatives," he emphasized. "Some got married, someone else had a baby," he said slowly before he paused and laughed, his first deviation from a tone of deep concern on this topic.

"I lost touch with my family," he summed up. "I really think families should be very close."

Contrary to previous schedules, this time around Pendergrass did not go back out on a concert tour with the release of **TP**. Instead, he spent his time "lounging around" his newly-acquired mansion, watching television, skating around the house and spending time with his son.

"I talk to my son, try to get into his head," TP explained, "That's it, just me and my buddy." □



**"Tell us, Teddy, why did you leave Harold Melvin and the Blue Notes?"**

Russell C. Turiak

# HALL AND OATES

## TELEPATHIC VOICES

### A Trip into the Communication of Sounds.

Patti Romanowski

For nearly ten years, Daryl Hall and John Oates have worked together creating excellent music elusive of simple one-genre categorization. Though best known for their silky, sophisticated blends of rock and roll and r&b (*She's Gone, Rich Girl*), the duo consistently maintained and struggled to prove — to varying degrees of commercial and critical acceptance — that their music far exceeded the limits of tasteful exercises in whitewashed soul.

But that struggle may be over. With their tenth LP, **Voices**, released hot on the heels of Hall's three-year-old solo work (a collaboration with Robert Fripp) **Sacred Songs**, Daryl and John have reached what may well be the pinnacle of their careers. Not only have the two LPs generated respectable measures of both critical and commercial success (especially **Voices**, which boasts a bunch of potential hit singles), but for the first time ever, the work and the resultant success is entirely their own. As writers, performers, and — most importantly — producers, the pair believes it has at last realized and translated to vinyl what John terms, "the music that comes from our minds."

"We seem to work well together," says John. "We don't step on each other's toes. Also, when we first began, our premise was to be Daryl Hall as an individual and John Oates as an individual, to share the stage and do what we do and not be some kind of two-headed Homer and Jethro."

"The fact that we have a mutual frame of reference is the most important thing," explains Daryl alluding to their similar backgrounds and the twelve-year friendship that preceded and now co-exists with their working relationship. "It's important for people who work together to have a common 'language' because that's the only way you can really communicate things as nebulous as sounds. Language doesn't work with music.

So it's almost a telepathic kind of thing."

It is this unique blend of cooperation, communication, and individual creativity that's allowed Daryl and John to explore countless musical styles beyond their trademark creamy doo-wop. Despite the fact that they've too often — and unfairly, they claim — been pigeonholed as practitioners of the Philly or blue-eyed soul sound, **Voices** does contain a cover of the classic you-know-what-kinda-soul hit, the Righteous Brothers' *You've Lost That Lovin' Feelin'*. A tribute?



Hall & Oates: "not some kind of two-headed Homer & Jethro."

"It's just a great song," John states, adding, "we never liked the Righteous Brothers anyway."

Songs aside, Daryl and John both view their production as the crucial factor in **Voices'** success, both acknowledging the significance of Daryl's **Sacred Songs**. Of his solo LP, Daryl says, "It helped me to discover the ease of self-production and self-containment. It was the first step toward getting out of that

seventies' overblown, rococo style of production. I think that was the first step in the new direction that I wanted to go in and, ultimately, John and I wanted to go in."

Obviously a step in the right direction because **Voices** is Hall and Oates' most direct and impressive work to date. Despite spanning a stylistic range that encompasses the aforementioned cover, the smash hit single *How Does It Feel To Be Back*, as well as the dark *Diddy Doo Wop (I Hear Voices)* and the joyous *You Make My Dreams* and *Kiss On My List*, the album never loses focus. It's a pop/rock/r&b, or perhaps one should say, a Hall and Oates masterpiece.

But even if things had not turned out so well, it certainly would not have been for want of trying. In a rare lapse in an otherwise flawlessly presented battery of answers, Daryl attempted to answer whether or not music could be considered the duo's one love in life.

"Love is kind of a weak word to use for what music is to us. Love. God ... music is our — " he pauses while the words begin to crystallize. "I don't know if this is..."

Yes?

"This is everything," he continues more steadily after a moment, "and I don't know if that's good or bad, but it is. It's our way of communicating to the world. At this point in time, it's our reason to be alive and it's our way of being alive."

"In some ways," he concludes positively, staring across a glass table through sleepy-hungry eyes, "I think it's a little unhealthy. But that's the way it's developed." □

There's no doubt that Bob Marley is the king of reggae. At his New York hotel suite, there's even a court in the outer room; band members, business associates, friends ... not really hangers-on, but a coterie of respectable folks associated and affiliated with Marley. The atmosphere is more natty than dread.

Marley proceeds with the interview in a businesslike manner. Although onstage he's a dancing, gesturing beam of charisma, off-stage he's a much quieter man who lacks the fanatic edge one often associates with those deeply committed to religious or political causes.

So when on a song like *Real Situation* on his latest album *Uprising* "it seems like total destruction, the only solution," he's not calling for revolution, Marley sings, but reevaluation.

"It comin' out of consciousness, really. Let a guy know — look aroun', look aroun' yourself. How come like dese people wan' total destruction? Nobody can stop them ... it 'appenin' everywhere. Some-thin' bein' done by the superpowers ... 'dey wan' us to believe dat total destruction is the only solution. But it not necessarily true, because some of us survive."

Given his background, Marley's polarized view is no surprise. Reared in Kingston, Jamaica, Marley learned the two catch-concepts of consciousness and survival well, surrounded as he was by struggle in a bitter "concrete jungle" slum. During his late teens Marley lived in America, and one can only presume that it helped him learn just who he was as a result. Marley returned to Jamaica and started making his own brand of Jamaican music.

From the first days of his career, Marley marched to his own beat in both his music and the music business. He formed his own label and created an original rocking blend of his own roots and outside influences that is truly international in its appeal.

Marley has played to millions, breaking attendance records across Europe last summer and even being invited to perform for Zimbabwe's first independence day. The press has written reams about his validity and charisma. Assassins tried to gun him down in Jamaica a few years back. But Marley is not a drug-crazed, revolutionary religious zealot. He is a most powerful man. His power comes from his music.

The titles of Marley's last three albums, *Exodus*, *Survival* and *Uprising*, trace the Rasta vision of a new age dawning. They see the coming of a black kingdom in Africa. The last becoming first.

# BOB MARLEY AND THE WAILERS THE ONLY SOLUTION

## *Consciousness and Survival with a Reggae Beat.*

by Rob Patterson



Adrian Boof June

"Man dey really smoke hard out dere."

But while Marley sings about these themes, his call is not to arms. He wants those who listen to understand the inevitability of what he sees: the cry from the Third World for basic human rights.

"Every man have a right to heat, clothes, shelter — what you need in life to get along in life. An' people tryin' to get dese t'ings, dey under pressure. It gets worse an' worse an' worse until it change. Put the food in the pot, you have to cook it until it's cooked and it ready.

"De world is dere, and distances will break down, and people will be more together. It is just consciousness — dey people becomin' aware of what's happenin' around' dem, 'dat we all in the same struggle to survive.

"De rich be strugglin' to survive — to stay rich. De poor be strugglin' to survive — dey stay

poor. We all be strugglin', not for de same t'ing. Soon we must see dat unless we can all struggle for de same t'ing, for the real survival, dey only be total destruction."

If his conclusion seems bleak, Marley doesn't seem to let it affect his outlook. His music is a continual outpouring of positive vibrations. Marley even contemplates living in Africa: "If dere be one place where one can go to do good, it be in Africa," Marley says, sensing the need in a continent of struggle for the spiritual strength of music.

That spirituality seems to nourish Marley as he and his works grow ever more important. When first he raised his voice the audience was ardent but small. Now millions the world over await his words, his music, his keen observations and uplifting spiritual sense. Consciousness and survival with a reggae beat. □

# *Journey*





MIT PARADER

# Pick Hit

## THE JOHNNY VAN ZANT BAND

by Charley Crespo

Johnny Van Zant is breaking into the music business at twenty years of age. Of course music is nothing new to the Jacksonville, Florida, native, but the business is. Curiously, he tours his record company's New York offices, perhaps not really sure what he is looking for among the rows of unmarked offices and desks. With him is his eighteen-year-old nephew and the drummer for the Johnny Van Zant Band, Robbie Morris. They finally spot a door marked "men" and walk in.

Johnny is the youngest brother of Ronnie, the late founder and lead singer of Lynyrd Skynyrd whose life ended in a tragic plane crash, and Donnie, lead singer for .38 Special. It's not surprising then that Johnny never aspired to be anything but a rock performer. Ronnie bought Johnny a drum set when Johnny was about thirteen years old, a set nephew Robbie later "borrowed" and never returned. From then on, their direction was clear. A few years ago, the uncle-nephew team gave up their part-time jobs as newspaper delivery boys to follow a full-time career in the Van Zant (i.e., rock and roll) tradition.

"We used to get out in Lynyrd Skynyrd's equipment truck—they called it Big Blue man, we used to get out there and practice," Morris said in his southern accent. "That's when we first started off. We had two sets of drums set up in there and one little guitar that our next-door neighbor didn't know but three chords on."

Eventually a band took form. With guitarist Robbie Gay in tow, the group called itself the Austin Nickels until the brewers of Wild Turkey whiskey threatened to sue ("they said they were a religious company that wanted nothing to do with rock and roll," remembers the blond, curly-haired Morris. "What are they doing brewing whiskey?") Guitarist Erik Lundgren and bassist Danny

every weekend until a reporter printed that we were eighteen years old in an article.

"We'd never play southern music, you know, while we were doing the bars," he continued. "Every once in a while we'd play a southern song from a band that was from the south, but usually we did Bad Company, you know, British music. We tried not to be too southern."

The JVZB didn't get as much work as other groups in the area, but with the gigs it could muster over the past five years, the young band began making itself known. While playing the copy material required of any band on a local circuit, they snuck in originals. Meanwhile, Ronnie and Donnie were already the toasts of the Jacksonville music scene. Johnny admits he occasionally looked to his older brothers for a helping hand.

"Yeah, but they also made it hard on us, too," he

anywhere,'" continued Johnny. "I believe what it was, we turned down a gig playing in some place. They said, 'hey, you shouldn't do that.'"

"Sure it was help, plus it was a lot of pressure on us, trying to play good because if we were shitty, they'd tell us. Ronnie especially."

"We'd go through a depression," Morris added, changing his voice to a disappointed groan, "'aw, Ronnie hates us.' But it was for our own good."

"They helped just like any other brother would do," Johnny said, "but we had to do a lot of things on our own."

Papa V, as everyone calls the father of Ronnie, Donnie, Johnny and three married, non-rock-affiliated daughters, encouraged his sons to pursue their musical inclinations, and he is now in the process of writing a book that may be called *Papa V: Rock Star Maker Times Three*



Johnny Van Zant (center): "It's hard to walk in the footsteps of big Ronnie, but I'm my own self. I got my own band."

Clausman rounded out the group. But, unfortunately, the quintet couldn't get many gigs because they were too young to get into bars.

"There was a bar we used to play at every weekend out in the north side of Jacksonville," recalled JVZ. "It was a rough bar. I think the guy had something to do with the cops, so we got away with it just about

added. "They just really cracked down on us. They'd tell us if we were shitty or not. One day we got a call from Ronnie, he just said 'come over to the studio.'"

"So we went down there and they gave us a two-hour lecture about the music business," interjected Morris.

"The whole band was sitting there saying 'play

that begins with the start of Lynyrd Skynyrd and ends with the imminent success of his youngest son.

Does Johnny feel he has a legend to follow?

"Yeah," he responded. "Sort of, yeah. It's hard to walk in the footsteps of big Ronnie." He paused, his voice dropping to a near whisper, "but I'm my own self. I got my own band." □

# Shooting Stars

by Charley Crespo

## The Michael Schenker Group

Michael Schenker began acquiring a formidable reputation as an exceptional hard-rock lead guitarist when he first appeared with Germany's Scorpions in 1971. Three years later, the Scorpions opened for UFO in Germany, and Schenker sat in with the hard rocking up-and-coming English band. Though he spoke no English, he was asked to join UFO.

Schenker stayed with UFO for five years, playing on the band's most pivotal albums: **Phenomenon**, **Force It, No Heavy Petting**, and **Lights Out**. As the band prepared to tour America to promote **Lights Out**, Schenker suddenly vanished. UFO borrowed Paul Chapman from Lone Star as Schenker's temporary fill-in and continued the tour. Two months later the band returned to England and resumed the search for Schenker. The music press had heard many rumors regarding his disappearance (including one that



he may have been brainwashed by the Sun Myung Moon religious cult), but he was eventually found by a traffic policeman who had pulled him over for speeding. The mysterious disappearance has never been totally explained, but Schenker went on to record **Obsession** and **Strangers in the Night** with UFO. Encountering increasing difficulty in expressing himself in UFO, he left the group (in a more conventional manner this time) and rejoined the Scorpions, playing on **Love Drive** and touring Europe with them only to leave in the middle of that tour.

The Michael Schenker Group features former UFO keyboardist Paul Raymond, bassist Mo Foster and vocalist lyricist Gary Barden. Given Schenker's track record, no one can predict where this new venture will lead, but Schenker's heavy-bottomed guitar chops provide an auspicious beginning for any project.



## Hazel O'Connor

Hazel O'Connor found her way into show business by answering an ad for girls to join the high-kicking chorus line of a French revue en route to Japan.

"They were all ballet rejects," she said of that experience some eight years ago, "and I couldn't dance anyway, but all they wanted was someone with a nice figure who could look sexy."

Later projects met with varying success, but now, as the star of Paramount's **Breaking Glass**, an English rock drama in which she plays an up-and-coming rockstar who ultimately gets bored with life at the top, O'Connor may soon see what life is really like up there. The twenty-four-year-old English actress/singer wrote and performed twelve songs for the \$3 million film, all of which are featured on the soundtrack LP.

Many of O'Connor's songs express pessimism, resentment and alienation, and speak out against a world she believes is unfair and unsafe. While these are the same attitudes that led to the birth of the punk scene in England, O'Connor's music isn't comprised of loud, coarse guitar chords. Instead the rather odd-looking singer uses her haunting voice as the music's primary thrust.

"I had a Minnie Mouse voice when I first started out," she said, "but then I suddenly found what I wanted to sing about."

"I love (Edith) Piaf, Billie Holiday, all those women who sang with their guts. They didn't have the greatest voices in the world, and neither have I, but they could get you right in the heart. That's the kind of voice I want."

## Code Blue

In retrospect, the coming together of Code Blue seems improbable.

Guitarist Dean Chamberlain had played with bands in and around San Francisco and Los Angeles prior to forming Code Blue. In early 1975, he cofounded the original Motels, and played with them throughout California until 1977 when the group disbanded, later to be re-formed. Chamberlain then headed for a storefront on Highland Avenue in Hollywood, where he began auditioning musicians for what was to become Code Blue.

Drummer Randall Marsh of Gainesville, Florida was the first recruit. After four years with Mudcrutch, a Florida group featuring the pre-Heartbreakers Tom Petty, Marsh went to Hollywood "looking for a rock and roll writer with an edge." He found Chamberlain through a classified ad in a local L.A. newspaper.

Code Blue's lineup was completed with the addition of a bass player who left the trio just prior to the band's recording sessions for the debut album. About that time, Chamberlain and Marsh met Gary Tibbs, a founder of the early English punk band, the Vibrators. Tibbs met and joined Code Blue during a break from work with Roxy Music.

Written by Chamberlain, Code



Blue's material is powerful new wave rock. Initial comparisons to Squeeze and the Police don't hold up very long since Code Blue's various styles and innovative arrangements make pinpointing any one sound difficult — and probably unnecessary anyway. Nonetheless, Chamberlain's vocals and guitar playing are standouts. Watch for Code Blue.

# MOLLY HATCHET

## HOME WAS NEVER LIKE THIS

by Ed Ochs

**"He's from Hit Parader, all right — he's a HIT MAN!"**



Molly Hatchet, from left: Banner Thomas, Steve Holland, Dave Hlubek, Duane Roland, Bruce Crump, Jimmy Farrar.

Even for those who call it home, living in Los Angeles is like living on the road. You never quite settle down in a town where nothing's real. To rock groups on the road, L.A. is tour's end, time off, a chance to visit the West Coast branch of the record company and squeeze in as many interviews as possible. But when an unquenchable road band like Molly Hatchet hits an oasis like L.A., you can expect the unexpected. Sometimes the unexpected reaches out and pulls you in.

Molly arrived in L.A. at the end of their World Disaster Tour on behalf of their platinum album, *Flirtin' with Disaster*, and

the release of their third LP, *Beatin' the Odds*. You see, Molly Hatchet is a six-wheeled road machine from Jacksonville, Florida, and they usually take to the road twice a year — two tours, six months each, back to back. They've been living like this since 1978 when they released their debut, *Molly Hatchet*, and if guitarist-spokesman Dave Hlubek (the *H* is silent) had his way he'd be sleeping on the road tonight and probably is. Hlubek is at home on the road "and home was never like this."

Although Molly was founded in 1971 when Hlubek linked up with guitarist Steve Holland, it

had been building up in the bars of Jacksonville before that. Jacksonville native Banner Thomas met Hlubek in 1973 and became Molly's bass player. Drummer Bruce Crump was added in 1976 as was third guitarist Duane Roland. And of course, Farrar the singer succeeded Brown the shouter in early 1980. Sized up as a Southern rock band in the early going, Molly navigated fearlessly between Lynyrd Skynyrd and the Allman Brothers on their way to a sound more physical and less regional than most other Southern bands. If the three blazing axes of Molly Hatchet don't cut you down, the muscle

behind the music will. Their strength is their strength.

Physical force may be one way to settle an argument, but it's no guarantee of musical credibility. Molly Hatchet has cultivated a reputation as a brawling barroom band not above sucker-punching someone to get what they want. But now they want something they don't know how to fight for — to undo the reputation they fought so hard to build. Molly wants to bury the Hatchet, and, after averaging 250 days a year on the road for three years, wash off the warpaint and win the respect that's eluded them.

It was in pursuit of this new "sweetheart" image that they brought me to Le Parc Hotel in Hollywood to talk to Dave Hlubek, self-acknowledged rock star, personable pirate and Molly's magnetic mouthpiece. Road manager Jeff Webb suggested that it was Hlubek's mouth that got him into trouble, the kind of trouble that can come from success.

DH: I used to live out here, San Jose, California. I was a migrant farmworker...

**HP: You're now a migrant music worker...**

DH: But I'm not working for seventy-five cents a bushel basket of string beans now. I'm a corporate executive now — migrant farmworker to corporate executive.

**HP: How did you manage such a quantum leap?**

DH: It was just a transitional period of my life. I just sat down and said, 'hey, I'm trying to make

Sam Emerson

excuses to my landlord about why I can't pay the rent and why it's late. I was just getting tired of getting kicked out of my apartment. So now we're just lounging around, overeating, quite a change (telephone rings), and there's the telephone:

Politely, I snapped off my tape recorder, not to record his conversation. Hlubek seemed to know the caller, but he was not happy with what he heard. "Don't you come up here," he warned. "I'm in the middle of an interview!" Moments after he hung up, the phone rang again. It was someone with the road crew. "Don't let her up here," Hlubek scolded gently, making his point, "Hit her between the eyes with a ball-peen hammer, if you have to. Just stop her." Hlubek then sug-

gested boning her like a fish if that didn't work.

That's when there was a knocking at his door that grew louder. "I'll be right back," Hlubek said as he ran for the door, slipped through a crack, closing the door behind him. From the hallway, muffled words of anger filtered through in fragments. A body slammed against the door, crashed against the wall and pounded down the hall. Battle curses seeped through clenched teeth. It sounded like Hlubek was getting the worst of it. Hlubek is a massive 5'11" mountain man with a granite jaw and long brown hair down to his chest. What runaway zoo animal was using him as a battering ram?

The fighting got louder yet farther away. I stuck my head out the door very

carefully. The hallway outside the room was empty. I ran down the corridor and peered around the next corner. There, in the middle of the next hallway, a woman barely over five feet was trying to tear Hlubek's hair out by the roots. She had already ripped his shirt off his back. They were both gasping for air, their breathing laboring with anxiety. These two knew each other only too well.

"Give it back, you took it," she struggled out of breath, muttering something about a missing diamond pinky ring. Hlubek accused her of doing something to his luggage. I stepped between them, extending my arms out like a referee. "Calm down, you two. Think about what you're doing," I urged. A few guests had stepped into the hall to find out whether it was just a passing earthquake or the hotel was coming apart at the seams.

"Here's the man interviewing me from **Hit Parader**," panted Hlubek, the road-weary rock star. "I told you he was here, didn't I?"

"You're from **Hit Parader**, is that right?," she spoke as if from a thousand miles away. I nodded yes, but her eyes were glazed with rage.

"He's got a gun!," she began screaming at me, trying to tear Hlubek's face again. "He's from **HIT Parader** all right — He's a **HIT MAN!** Ahhhhhh!"

I had two spare black-bordered cassette cartridges protruding from my jacket pocket. Through her hysterical eyes the plastic looked like the handle of a gun.

Hlubek was shaking in his boots, not from fear, but from strain. It took all his strength of restrain himself from knocking her cold. The intensity level was way over my head.

"You'd better go, lady," I said. "If you don't get out of here right now, you're going to find yourself in major trouble!" A few parting oaths of vengeance and the lady retreated towards the elevator in a daze. The last shreds of Hlubek's shirt fell into his hands. I looked at him. He couldn't even see me. We returned to

his room, but he was so upset I went downstairs to the lobby to make sure she had left, in time to see her leaving. When I got back to the room, Hlubek was on the phone with his manager's office changing hotels. Everything had been thrown into one suitcase so that it would never close. The limo was waiting.

The next day I met with Hlubek and his limo driver, John, for a Mexican lunch at La Talpa in West Los Angeles. Against a backdrop of latino jukebox music, Hlubek ordered two burritos, two enchilada dinners, two tacos, tortillas, three orders of guacamole and chips and a few glasses of ice tea. Yesterday — "It was so unbelievable it was believable," he said. "I've never done one like this before."

**HP: You lead a rather sedate life, I see.**

DH: No, I can't horseshit you like that about how laid back it is. Molly Hatchet is anything but a laid-back group. But usually I'm a very laid-back person.

**HP: Has the band really softened its image?**

DH: Yes, we have! We have introverted into ourselves. It's the new image. God, what a crock of shit that is! Our band is definitely one in times past to whip ass when we have to. We're aggressive, but that's not uncommon. Somebody's always accommodating us. If you're looking for trouble, there's always some way you can find it.

**HP: Do you feel like you had to fight your way on to the charts, and now that you've made it, you don't have to fight anymore?**

DH: I don't want to fight my way in, but physically, though, out there in a concert hall somewhere, when I'm trying to perform — because I'm getting off when I'm performing, I'm having a good time — I don't want to fight nobody. I don't want anyone to say, 'hey, that's Billy Badass Hlubek up there. Hmmm. This article says that they like to kick ass. Well so do I. Let's see how bad they really are.' We just want to play our music. That's all I really want to do.



Laurie Paladino

**Dave Hlubek: "If you're looking for trouble, there's always some way you can find it."**

# Guitar Workshop

by Joe Perry, as told to Charley Crespo

I haven't bought any new guitars lately. I've been digging through my old ones, and I've found some real gems, ones that I'd gone through and put in my vault, you know? Like I have one, a Les Paul Jr. with a lot of inlay work that I had done that I used for a while. I put it away, and now I've started to use it again. It's really a good sounding guitar. I threw it up in the air one night and the headpiece broke off. Steven (Tyler, lead singer of Aerosmith) threw it out into the audience. I had a new neck put on it, and it's a primo sounding guitar. It's about a 1958, all original, the pickup and the body, except it's got a new headpiece on it of course, where the tuning pegs are.

I don't know how many guitars I have. It probably hasn't changed much since I left Aerosmith. I'd say 30 or so, all totalled, including my six-string basses and my lap steels. I don't have a real lot of straight six-strings, but I have a lot of weird

guitars, like a Lesley Vibrato electric that's got a mechanical vibrato on it, a mechanical Lesley on the bridge. It's got an elastic band that runs to a motor. There's only six of them from the 1930s, and on **Night In The Ruts**, that slide part in *Cheesecake* was done on a Richenbacker lap steel.

I started playing guitar on a \$14.95 Silvertone acoustic guitar. I suppose I might have been 13 or 14 years old. I'm 29 now, so figure it out. I don't know what ever happened to the Silvertone. I really can't remember where it ended up. It was cheap; somebody might have thought it was a prop or a toy or something; I don't know where the hell it is.

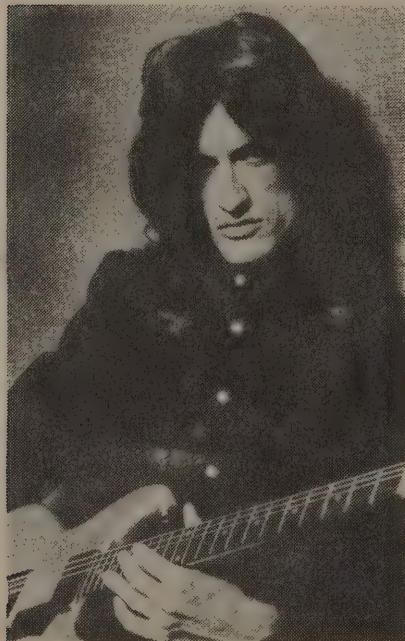
I have this BC Rich rosewood guitar. I've been using that a little bit, not nearly as much as I used to. I've also been using a right-handed 1958 Stratocaster that's been sounding great. You can hear it on a few of the tracks from the first

album, but I've been using it more and more live. It's a little bit dirtier sounding than the left-handed Stratocaster. The basic difference is in the tone of the guitar. It still goes out of tune four out of nine times, but you work on it.

There have been a few guitars that I've had that have surfaced around Boston, like my first Les Paul, which had a gold pulp that I stripped down. I did a radio show right after I quit Aerosmith, and I had just sold an RD Artists Guild. Somebody called up and asked me if I would autograph it because he didn't believe that I had owned it. In fact I did, and I signed it.

I now take about eight guitars on tour. I always have a spare for everything, and I use three guitars that I need tuned in a show, but some guitars are more liable to break strings than others, so I have more spares. But I've definitely cut down from what I used to use in Aerosmith. □

We finally got Perry to brush the hair off his face. This is the first time that anyone has actually seen Joe.



Just a couple of the thirty or so guitars Perry owns.

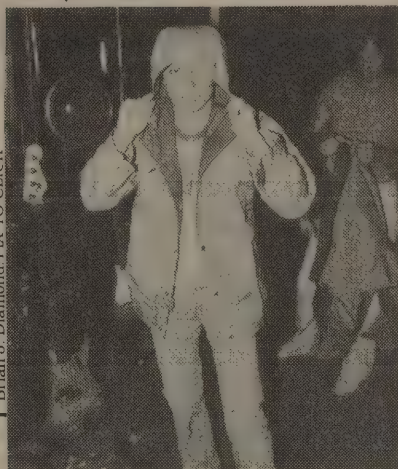
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compiled by  
**Bob Grossweiner**

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Brian J. Diamond/PEX TO CLICK



**LOU GRAMM, vocalist, Foreigner**

1. **Meet the Beatles**, The Beatles
2. **12 x 5**, The Rolling Stones
3. **Louie Louie**, The Kingsmen
4. **Tons of Sobs**, Free
5. **Spooky Too**, Spooky Tooth
6. **The Beatles** (White Album), The Beatles
7. **Greatest Hits Volumes I & II**, The Everly Brothers
8. **The Best of Otis Redding**, Otis Redding
9. **Aretha's Greatest Hits**, Aretha Franklin
10. **Anthology**, Marvin Gaye

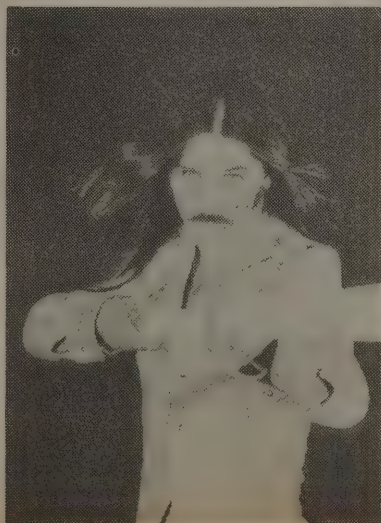
**STING, vocalist/bassist, The Police**

1. **Mysterious Traveler**, Weather Report
2. **Closeness**, Charlie Haden
3. **Unknown Pleasures**, Joy Division (Import)
4. **Live!**, Bob Marley & the Wailers
5. **Milton**, Milton Nascimento
6. **Songs for a Tailor**, Jack Bruce
7. **Inner Mounting Flame**, The Mahavishnu Orchestra with John McLaughlin
8. **Station to Station**, David Bowie
9. **Never Mind the Bullocks Here's the Sex Pistols**, The Sex Pistols
10. **No Mystery**, Return to Forever featuring Chick Corea



**FRANK MARINO, guitarist/vocalist, Mahogany Rush**

1. **Axis: Bold as Love**, The Jimi Hendrix Experience
2. **Sergeant Pepper's Lonely Hearts Club Band**, The Beatles
3. **Electric Ladyland**, The Jimi Hendrix Experience
4. **Are You Experienced?**, The Jimi Hendrix Experience
5. **Magical Mystery Tour**, The Beatles
6. **Mahogany Rush IV**, Mahogany Rush
7. **Abbey Road**, The Beatles
8. **The Doors**, The Doors
9. **Innervisions**, Stevie Wonder
10. **Christmas Carols**, Mantovani



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# ATLANTA RHYTHM SECTION

## THE FIRE DOWN BELOW

***Long Tours and New Blood Brings Back the Boogie.***

by Russell Shaw

Picture this: you're in Japan, just completed a sold-out show and backstage several attractive Japanese women are rubbing your substantial belly. This is quite a relief from the diet-obsessed American culture which drills into your brain that slim is *the* only way to be.

For Paul Goddard of the Atlanta Rhythm Section, the trim-is-beautiful doctrine never has been very appealing; he's fat and he loves it. So on ARS's recent tour of Japan with Cheap Trick the adulation he received for his weighty endowments must have been positive reinforcement.

They got along well, this rock band from Georgia and the power-charged Trick who only last year had sealed their Japanese connections via a multiplatinum **Live at Budokan** album. According to Cheap Trick's Robin Zander, who had witnessed similar belly-worshipping previously directed at scale-tipping Bun E. Carlos, Goddard's experiences were related to the fact that "in Japan, they worship Buddah, and Buddah is fat with a pot belly, so maybe some of it subliminally rubs off."

The cherubic ARS bassist will accept virtually any kind of adulation, but he does not hesitate to return compliments to the land of Nippon. "All of us were apprehensive at first about going over there. We've all been abroad before and some of us, for one reason or another, just despised Europe.

"Japan was just totally different, though," adds Goddard, back in the plush luxury of his suburban Atlanta condominium. Sipping some ancient Scotch, Goddard leans back and reflects on what ultimately turned out to be an extremely enjoyable time.

"The audiences were great. We did three shows, and were on a four-act bill each time. A local act opened, then there was this really good Japanese rock band called the Southern All Stars, then us, and

finally, Cheap Trick. There wasn't any of the rudeness you sometimes see in American audiences as they sit bored through opening acts, waiting for the headliner. It wasn't just a case of them being polite, they loved us, and were real enthusiastic."

Yes, Paul, but what about the language barrier?

"Offstage we had an interpreter, but lots of Japanese speak at least a little English so they really had no trouble understanding us. Of course that applies to the shows as well, because music is the universal language. Some of our albums have sold fairly well over there, but, as opposed to some of our biggest hits in America being ballads, the rockers seemed to go over the best over there; stuff like *Doraville*, *Champagne Jam* and *Long Tall*

*Sally*, the latter an old standard sung by ARS's keyboardist Dean Daughtry.

Groupies? "Well ... yes. At the beginning of our tour, there were several girls standing around who were known to the promoters as *disease city*. Yet the majority over there are not real sexual groupies, but true fans who followed us around from town to town. It's quite amazing just how organized these people are. One of them had an actual computer printout of our itinerary, city by city, with what trains we were taking, hotels ... everything.

Sounds like the life, doesn't it? It must be an enviable existence, playing all over the world, being featured on five platinum albums? Well ... to a point. Paul is grateful for all he has in life, yet something is missing musically. "I've never



Rick Diamond

**Ronnie Hammond and Paul Goddard:** Groupies? "Well, yes, at the beginning of our tour there were several girls standing around who were known as *disease city*."

made it a total secret that the kind of music I really like to listen to and play is not like the stuff I have to do with the band. At home, I like to listen to classical rock, like Renaissance, Yes and Genesis. I've always wanted to do this kind of music."

Just a few months ago, Paul got a unique opportunity to traffic in that style when he received a phone call from his buddy, Kerry Livgren of Kansas. All members of Kansas have lived in Atlanta for a few years now and are well acquainted with the various people in ARS. "So," Paul explains, "at the beginning of

1980, when Kerry called and told me he was doing a solo album and wanted me to play bass on a few cuts, I couldn't leap at the chance quick enough."

Goddard's vinyl diversions should not be taken as signs of dissatisfaction with the Atlanta Rhythm Section, but as further explorations undertaken by a skilled, questing musician. Even within the ARS confines, he's playing with more enthusiasm these days, as is everyone in the sextet. Another chief reason for this is the presence of a new drummer, Roy Yeager.

Yeager came on board early in

the spring of 1980. He replaced original ARS drummer Robert Nix, now earning new raves and notices as producer for such artists as revived sixties rocker Billy Joe Royal. The lanky, handsome Yeager has seen all sides of a drummer's life. He's done a lot of session work in Nashville and Memphis, and was on the road with Lobo, best known for early '70s ballads like *Me and You and a Dog Named Boo*.

Sipping a cocktail at a fancy north Atlanta restaurant, Yeager reminisces about the chain of events that led him to the Atlanta Rhythm Section. "I did some session work in Nashville in 1976 and 1977 and met a lot of people. My attorney then led me in the direction of ARS. Robert Nix was having some problems with his foot at the time, and they wanted to hire me as a temporary replacement for eight weeks.

"I had about three days' notice, so that meant learning a whole set's worth of material in that short time. Now it wasn't as complicated as it sounds for several reasons. First, I had played with (rhythm guitarist) J. R. Cobb and Paul Goddard doing session work for commercials before, so I already knew them. Second, a lot of Atlanta Rhythm Section's songs were big radio hits, so I kind of had musical knowledge of them from just listening to the radio. Then, I've been a studio drummer for a long, long time, and the way you last in that field is by being able to learn a lot of stuff quickly."

Yeager's eight-week hitch eventually blossomed into a career commitment, to the absolute delight of the other members. "He has his ideas, but he listens. He's a constructive force and, most of all, a great drummer," enthuses Goddard.

ARS has never really needed a shot in the arm, but the world-encompassing tour schedule and new blood on the skins seems to have lit a fire under everybody. Guitarists Barry Bailey and J. R. Cobb, vocalist Ronnie Hammond, bassist Paul Goddard and keyboardist Dean Daughtry are playing with a fire not seen since their early days. Another thing helping out is the fact that several guys in the band have cleaned up their act. No one in the group has ever been what you'd call strung out, but more than one member has sought companionship in the bottle and other elixirs. Now several have stopped indulging. The result — a rebirth of personal and musical enthusiasm — is present both on their latest record, **The Boys from Doraville** and in their shows. ARS heads into the eighties with a head of steam. □



J.R., Ronnie and Dean in high spirits after radio interviews in Dallas.



Atlanta Rhythm Section, from left: Barry Bailey, Ronnie Hammond, J.R. Cobb, Paul Goddard, Roy Yeager, Dean Daughtry.

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50/Whip It

56/Woman In Love

## SOMETIMES A FANTASY

(As recorded by Billy Joel)

BILLY JOEL

Oh, didn't want to do it but I got too lonely

Mm, I had to call you up in the middle of the night

I know it's awful hard to try to make a love long distance

But I really needed stimulation though it was only my imagination.

It's just a fantasy, oh  
It's not the real thing  
Oh, it's just a fantasy  
Oh, it's not the real thing  
But sometimes a fantasy  
Is all you need.

When am I gonna take control, get a hold of my emotions

Why does it only seem to hit me in the middle of the night

You told me there's a number I can always dial for assistance

I don't want to deal with outside action

Only you can give me satisfaction.

(Repeat chorus)

Sure it would be better if I had you here to hold me

Be better, baby, but believe me it's the next best thing

I'm sure there's many times you've wanted me to hear your secrets

Don't be afraid to say the words that'll move me

Anytime you want to tell them to me.

It's just a fantasy, oh  
It's not the real thing  
Oh, it's just a fantasy  
Oh, it's not the real thing  
But sometimes a fantasy  
Is all you need

Oh — oh — oh —  
Oh — oh — oh —

It's just a fantasy  
It's not the real thing  
It's just a fantasy  
It's not the real thing  
It's just a fantasy  
It's not the real thing.

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## HURRY UP THIS WAY AGAIN

(As recorded by The Stylistics)

DEXTER WANSEL  
CYNTHIA BIGGS

Oh how it hurts

Loving someone who has someone else

So many nights

I spend here all alone by myself

Whenever you're with him

Who's loving me nobody

Hurry up this way again

Oh oh I love you

Hurry up this way again.

I never know when I'm going to see you again

Can't make no plans

I just see you whenever I can

What happens in between

I sit and dream about you

Hurry up this way again

Oh oh I love you

Hurry up this way again.

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## LET ME TALK

(As recorded by Earth, Wind & Fire)

MAURICE WHITE  
VERDINE WHITE  
LARRY DUNN  
AL McKAY  
RALPH JOHNSON  
PHILIP BAILEY

Fifty million voices mumbling from  
the street  
Talking about the 80's and who it will  
mistreat  
Now Joseph Worken Hardy checkin'  
out the jive  
Glancing at his pocketbook,  
inflation is alive.

I stand tall  
Let me talk  
I stand tall  
Let me talk.

Miss Sophisticated your nose up in  
the air  
Trying to find excitement in labels  
that you wear  
Now I may disappoint you with the  
things I say  
But deep inside a message burns  
within me everyday.

I stand tall  
Let me talk  
I stand tall  
Let me talk.

We're all the same with different  
names

Will you play your role  
Just as you've been told.

Won't you come on down  
Put your feet on the ground  
Get in touch with you  
Let your love come thru  
Won't you come on down  
Put your feet on the ground  
Get in touch with you  
Let your love come thru.

Partnerships on nuclear trying to  
make a deal

World automobiles chase the Arab  
wheel

Where does it all lead to  
I'm sure the question flows thru  
Many minds around the world  
I'm sure nobody knows.

I stand tall  
Let me talk  
I stand tall  
Let me talk  
I stand tall  
Let me talk  
I stand tall  
Let me talk.

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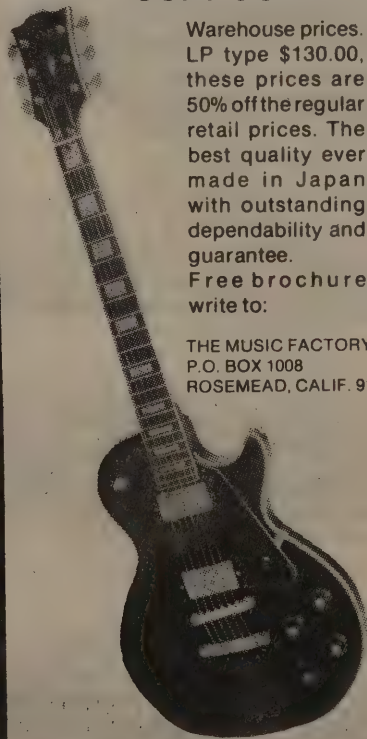


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## LADY

(As recorded by Kenny Rogers)

LIONEL RICHIE JR.

Lady I'm your knight in shining armor  
And I love you  
You have made me what I am  
And I am yours  
My love there's so many ways I want to say I love you  
Let me hold you in my arms forever more  
You have gone and made me such a fool  
I'm so lost in your love  
And oh we belong together  
Won't you believe in my song.  
Lady your love's the only love I need  
And beside me is where I want you to be  
'Cause my love there's something I want you to know

You're the love of my life  
You're my "lady".

Lady for so many years I thought I'd never find you  
You have come into my life and made me whole  
Forever let me wake to see you each and ev'ry morning  
Let me hear you whisper softly in my ear  
In my eyes I see no one else but you  
There's no other love like our love  
And yes oh yes I always want you near me  
I've waited for you for so long.

Lady your love's the only love I need  
And beside me is where I want you to be  
'Cause my love there's something I want you to know  
You're the love of my life  
You're my "lady".

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## IT'S MY TURN

(As recorded by Diana Ross)

MICHAEL MASSER  
CAROLE BAYER SAGER

I can't cover up my feelings in the name of love  
Or play it safe, for a while, that was easy  
And, if living for myself is what I'm guilty of  
Go on and sentence me, I'll still be free.

It's my turn to see what I can see  
I hope you'll understand this time's just for me  
Because it's my turn, with no apologies  
I've given up the truth to those I've tried to please.

But now it's my turn  
If I don't have all the answers  
Well, at least I know I'll take my share of chances  
'Cause there ain't no use in holdin' on  
When nothin' stays the same  
So I'll let it rain  
'Cause the rain ain't gonna hurt me  
And I'll let you go  
Though I know that won't be easy.

It's my turn with no more room for lies  
For years I've seen my life through someone else's eyes  
And now it's my turn to try and find my way  
And, if I should get lost, at least I'll

own today.

It's my turn  
Yes, it's my turn  
It's my turn, it's my turn.

It's my turn to see what I can see  
I hope you'll understand this time's just for me  
Because it's my turn to turn and say goodbye  
I sure would like to know that you're still on my side, because.

It's my turn  
Yes, it's my turn  
It's my turn, it's my turn.

It's my turn to start from number one  
Trying to undo some damage that's been done  
And now it's my turn to reach and touch the sky  
No one's gonna say at least I didn't try.

It's my turn  
Yes, it's my turn  
It's my turn, my turn.

(Repeat chorus)

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*Charles Atlas*

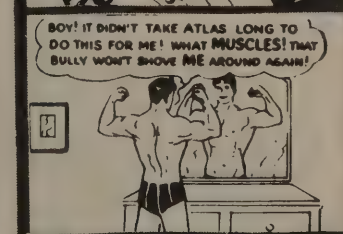
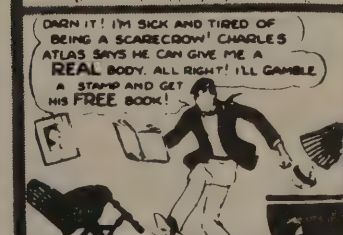
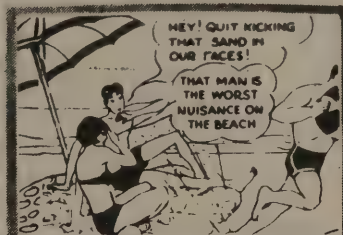


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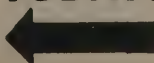
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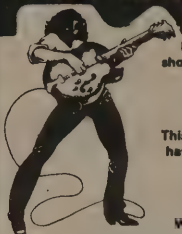
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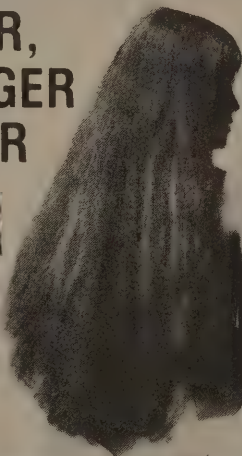
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## I'M HAPPY THAT LOVE HAS FOUND YOU

(As recorded by Jimmy Hall)

ELLISON CHASE  
ART JACOBSON  
WILLIAM HABERMAN

We could make it happen  
If we try a little harder  
I could tell by lookin' there was love  
in your heart  
I could stay forever with you  
Right here where we started  
In this side of heaven that I found  
here in your arms  
'Cause you make me feel like  
someone new  
You make me feel so good  
You make me realize what your love  
could do.

I'm happy that love has found you  
Let it flow as the river runs wild  
I'm happy that love has found you  
Now I know this love will never run  
dry.

You keep setting fire  
To the soul that burns inside me  
I won't let you go until I fill you with  
its light  
We can make it happen if we try  
A little harder  
I could tell by lookin' there was love  
in your heart  
'Cause you make me feel so  
wonderful  
You make me feel brand new  
You made my hopeless dreaming  
come true.

(Repeat chorus)

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## HIT ME WITH YOUR BEST SHOT

(As recorded by Pat Benatar)

EDDIE SCHWARTZ

You're a real tough cookie with a  
long history  
Of breaking little hearts like the one  
in me  
That's okay let's see how you do it  
Put up your dukes  
Let's get down to it.

Hit me with your best shot  
Why don't you hit me with your best  
shot  
Hit me with your best shot  
Fire away.

You come on with a come on  
And don't fight fair  
That's okay see if I care  
Knock me down it's all in vain  
Be right back up on my feet again.

You're a real tough cookie with a  
long history  
Of breakin' little hearts like the one  
in me  
Before I put another notch in my  
lipstick case  
You better make sure you put me in  
my place.

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## DEEP INSIDE MY HEART

(As recorded by Randy Meisner)

R. MEISNER  
E. KAZ

I stayed up all night waiting for you  
to call  
But somethin' ain't right 'cause night  
after night  
I get lonely, it's been a while  
Since I've seen that look in your eyes  
Now that you're gone I can't go on  
without you.

And deep and deep inside inside my  
heart  
I had a feelin' right from the start  
You didn't want me  
And deep deep inside inside my  
heart

I had a feelin' you tore apart  
You didn't want me like I wanted you  
Like I wanted you.

I turned out the light  
I tossed and I turned until dawn  
I couldn't sleep and just couldn't  
keep from cryin'  
I'll never learn whatever I do I get  
burned  
You went away now I face the day  
without you.

(Repeat chorus)

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# Carvin The "GUITARIST" SUPER MARKET

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SNOWY WHITE (THIN LIZZY)  
JOHN CIPOLLINA

LARRY CORYELL  
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WA WA WATSON

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GREY STAR  
PETER TOSH

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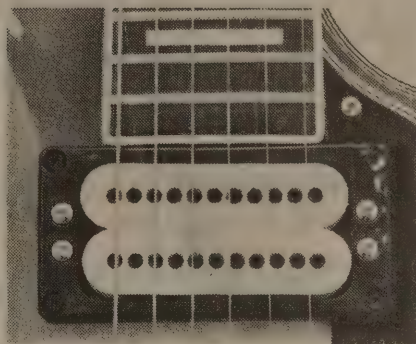
The M22 is more than just a hot pickup with lots of power, it's a super sounding pickup that has clarity and definition. Many pickups on the market today have good output but their sounds are over distorted and muddy.

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Give the M22's a try and hear the improvement. It's the best sounding pickup yet! (If you're not satisfied after using them for 10 days, we'll buy them back).

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M22 w Cream or Black Bezel  
M22B for Bass Guitar w Cream or Black Bezel



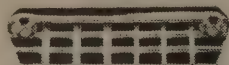
The M22's are now selling for \$44.95 (Direct Only) List \$85. If you do not wish the 4 wire output for Dual-to-Single Coil & Phase Switching, you may deduct \$5.00 (\$39.95) and specify M22-S. All M22's feature a built-in copper shield to prevent R.F. and Hum interference.

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N6-Gold \$19.95 \$39.95



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## GUITAR COMPONENTS

(All Components Pictured Left to Right)

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- P2 500K TONE Potentiometer w smooth action 6mm shaft. \$ 3.50
- L11 Switchcraft Input JACK (open circuit) \$ 1.00
- E2 .047 Mylar CAPACITOR for Bass Guitar tone. \$ 1.00
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- C2 Mono JACKPLATE for Bass Guitar tone. \$ 1.00
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1224	12" MagnaLab 80W Guitar Spk	16	\$39	\$65
1558	15" MagnaLab 100W Bass Spk	8	\$49	\$85
G12	12" Celestion 30W Guitar	16	\$59	\$89
4224	12" Super Duty Eminence 125W	8	\$69	\$95
4828	15" Super Duty Eminence 150W	8	\$79	\$110
E120	12" JBL 150W (Full Range)	8	\$139	\$159
E130	15" JBL 150W (Full Range)	8	\$145	\$165
E140	15" JBL 200W (Bass)	8	\$149	\$168
440	800Hz Hepner 40W Horn (16KHz)	16	\$49	\$79
6016	Piezo Super Tweeter 100w	16	\$11	\$19
2461	JBL 16 Ohm 50W Horn Driver	16	\$199	\$222
SSD1800-16	Renkus-Heinz 40W Driver	16	\$159	\$195
XC1200	Fused 2Way 1200 Hz Crossover 100W		\$37	\$65
XC905	Fused 2Way 800 Hz Crossover 150W		\$59	\$90
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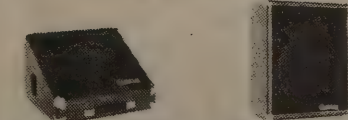
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## SHE'S SO COLD

(As recorded by The Rolling Stones)

**MICK JAGGER  
KEITH RICHARDS**

I'm so hot for her  
I'm so hot for her  
I'm so hot for her  
And she's so cold  
I'm so hot for her  
I'm on fire for her  
I'm so hot for her  
And she's so cold.

I'm the burning bush  
I'm the burning fire  
I'm the bleeding volcano  
I'm so hot for her  
I'm so hot for her  
I'm so hot for her  
And she's so cold.

Yes I've tried rewiring her  
Tried refiring her  
I think her engine is permanently stalled

She's so cold  
She's so cold  
She's so cold, cold, cold  
Like a tombstone  
She's so cold  
She's so cold  
She's so cold, cold, cold  
Like an ice cream cone  
She's so cold  
She's so cold

But when I touched her my hand just froze.

Yeh I'm so hot for her  
I'm so hot for her  
I'm so hot for her  
Put your hand on the heat  
Put your hand on the heat  
I'm coming on baby

Let's go go  
She's so cold  
She's so cold, cold  
She's so c-c-c-c-cold  
But she's.

She's so cold  
She's so cold  
I think she was born in an arctic zone  
She's so cold  
She's so cold, cold, cold  
But when I touched her my hand just froze  
She's so cold  
She's so goddamn cold  
She's so cold, cold, cold  
She's so cold.

Who would believe you were a beauty indeed  
When the days get shorter  
And the nights get long  
When the light fades and the rain comes

Nobody would know  
When you're old  
When you're old  
Nobody will know  
That you were a beauty  
A sweet, sweet beauty  
A sweet, sweet beauty  
But stone, stone cold  
You're so cold  
You're so cold, cold, cold  
You're so cold  
You're so cold  
I'm so hot for you  
I'm so hot for you  
I'm so hot for you  
And you're so cold  
I'm the burning bush  
I'm the burning fire  
I'm the bleeding volcano.

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## MIDNIGHT RAIN

(As recorded by Poco)

**PAUL COTTON**

Standing in the midnight rain  
All alone with the pieces of my heart again

Knowing one of us is right  
And one of us is gone  
Into another night  
You've gone running all alone  
All alone into another night  
You've gone running all alone.

I've still got those feelings left  
Living in my heart and in my head  
Breaking from the past  
I've come to know at last  
Into another night  
I see you running all alone  
All alone into another night  
You've gone running all alone.

Only a fool would stay  
Stay and pretend  
Only a fool would stay  
Stay and pretend  
That I need you more than anyone  
Or anything under the sun  
Don't leave me lonely here  
I get so lonely here.  
Standing in the midnight rain  
All alone with the pieces of my heart again  
Knowing one of us is right  
And one of us is gone  
Into another night  
You've gone running all alone  
All alone into another night  
You've gone running all alone.

(Repeat chorus)

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# THIS CAN BE YOU

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**ANIBAL LOPEZ, 1979 "Mr. America":** "I never thought I could gain any real muscle because of my short size. But look at me now—after Dan's great System!"



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## WHIP IT

(As recorded by Devo)

MARK MOTHERSBAUGH  
GERALD V. CASALE

Crack that whip  
Give the past the slip  
Step on a crack  
Break your mamma's back.

When a problem comes along  
You must whip it  
Before the cream sits out too long  
You must whip it  
When something's going wrong  
You must whip it.

Now whip it into shape  
Shape it up  
Get straight  
Go forward  
Move ahead  
Try to detect it  
It's not too late  
To whip it  
Whip it good.

When a good time turns around  
You must whip it  
You will never live it down  
Unless you whip it  
No one gets their way  
Until they whip it  
I say whip it  
Whip it good  
I say whip it  
Whip it good.

When a problem comes along  
You must whip it  
Before the cream sits out too long  
You must whip it  
When something's going wrong  
You must whip it  
Into shape  
Shape it up  
Get straight  
Go forward  
Move ahead  
Try to detect it  
It's not too late  
To whip it  
Whip it good.

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## MIDNIGHT ROCKS

(As recorded by Al Stewart)

AL STEWART  
PETER WHITE

You say with best intention  
"Let's throw away convention  
Set sail across the water  
To find the tides of fortune."

I say, "Please understand it  
Don't let our love be stranded  
Upon the midnight rocks  
Oh, yeah, upon the midnight rocks."

You say, "There's no endeavor  
We couldn't try together  
No storm we couldn't weather  
We'll ride the wind forever."

I hear the words you've spoken,  
Don't let our love be broken  
Upon the midnight rocks  
Oh, yeah, upon the midnight rocks.

Ah, you know, you know it's easy  
Ah, to let it go, believe me  
Ah, you know, you know you feel it  
Ah, don't lose it when you need it.

I know that fascination  
With living each sensation  
In your imagination  
There is no hesitation.

I know your mind is turning  
Don't let our love lie burning  
Upon the midnight rocks  
Oh, yeah, upon the midnight rocks.

Upon the midnight rocks  
Oh, yeah, upon the midnight rocks  
Ah, you know, you know it's easy  
Ah, to let it go, believe me.

Ah, you know, you know you feel it  
Ah, don't lose it when you need it.

I know that fascination  
With living each sensation  
In your imagination  
There is no hesitation.

I say, "Please understand it  
Don't let our love be stranded  
Upon the midnight rocks  
Oh, yeah, upon the midnight rocks."

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With **REVERSE CALORIES** in Speed Reducing Foods

# MEN & WOMEN SHED UP TO 20 POUNDS IN A WEEK - 50 POUNDS IN A MONTH!

Simply mix them with your favorite fattening foods like French fries, ice cream, cookies, even beer — and you can lose more than you've eaten! — says Rex Adams

How would you like to shed up to **TWO POUNDS OR MORE A DAY**? Impossible? Perhaps. But with the startling discovery of **REVERSE CALORIES**—the more you eat the more you LOSE!

Over four decades ago, a medical doctor made a little-known discovery—a discovery that in certain foods **REVERSE CALORIES** actually take weight from the body!

These foods destroy fat, he found, and neutralize the effects of fattening foods—to help people shed up to 2 pounds or more daily. **REVERSE CALORIES**, he found, permit you to eat many seemingly forbidden foods, and lose weight safely!

## REVERSE CALORIES BURN FAT!

Spectacular weight-loss occurred! Men and women shed up to **TWO POUNDS OR MORE A DAY** with the amazing discovery of **REVERSE CALORIES** in speed reducing foods—foods that permit you to **EAT FATTENING FOODS** like ice cream, cake, sweet snacks galore, and never worry about gaining!

## WEIGHT TUMBLES OFF IN RECORD SPEED!

You must eat large amounts of speed reducing foods, to lose weight quickly said this doctor. And what foods they are! You eat to satisfy your taste as well as your hunger! You dine regally, and even though you eat **THREE POUNDS** of food a day—the weight tumbles off you in record speed!

**THIS IS DUE TO REVERSE CALORIES** in Speed Reducing Foods! These foods have a **MINUS** value calorically! They are so difficult to burn, your body must burn its own fat to digest them! You LOSE calories! You LOSE MORE THAN YOU'VE EATEN! These foods literally burn fat!

And they do it faster and more effectively than starvation! When this doctor put a 240 pound woman on a starvation diet (no food), she lost only 4 pounds in a week! But when he

switched her to speed reducing foods, she lost at the rate of nearly **TWO POUNDS A DAY**!

## GO AHEAD AND EAT FOODS YOU LOVE!

Speed Reducing Foods with **REVERSE CALORIES** destroy fat and neutralize the effect of fattening foods! Simply by mixing them with your favorite fattening foods, like French fries, ice cream, cookies, even beer, you can lose more than you've eaten!!!

"I can enjoy bread, potatoes, or a piece of chocolate cream cake a la mode if I so desire," said this doctor, who lost 30 pounds with this method. By mixing them with Speed Reducing Foods, said this expert: "Not only have I failed to add calories to my score, I have actually trimmed some off."

To show you how Speed Reducing Foods can be mixed with fattening foods, and still produce quick weight loss, one man was able to eat bread, potato and wine with Speed Reducing Foods, and lose 20 pounds in 12 days!

R.D. said he'd rather starve than eat "diet" foods—and he meant it. He'd been starving on "one glorious meal a day" for a month, lost 15 pounds, and gained half of it back the first time he ate normally. But then he heard that Speed Reducing Foods destroy fat 3 times faster than starvation!

And some were actually "forbidden foods" he thought were fattening! He immediately tried them. Result: 30 pounds gone in 2½ weeks!

## YOU SEE IMMEDIATE RESULTS!

It's satisfying and encouraging to see your weight drop rapidly each day. That is the essential fact in this revolutionary speed reducing diet. You lose pounds and inches **FAST, FAST, FAST**! The reason it will—it must—work for you, no matter how many times you failed till now is simple: You see immediate results!

• **SPEED REDUCING FOODS DESTROY HARD-TO-MELT FAT!** Hundreds reported that their "spare tire" and extra chins



had obligingly disappeared! These foods prevent water-weight gain, too! Jowls that wobble and wobble, hips that billow and surge, abdomens that undulate soon become firm—watch and see—said this doctor! In addition, he said, you lose pounds without exercise! "I'll take the food way to slimmest . . . it's easy to dissolve that extra fat with foods," he said. "It's no-cook cooking all the way, in most cases—no muss, no fuss or bother! You can eat out—with over 100 foods to choose from—and take the menu in stride!

• **SOMETHING TO LOOK FORWARD TO EACH DAY!** —For example, on conventional diets, it takes so long, the foods are so bland, and there's nothing to look forward to at mealtime for such a long time, you are soon easily discouraged. But on the Speed Reducing Diet, you eat to satisfy your taste as well as your hunger. You dine regally, and even though you eat 3 pounds of food a day—the weight tumbles off you in record speed!

• **YOU CAN SEE IT HAPPENING**—You'll be delighted and impressed by the speed of the decided drop in your weight when you step on the scale each morning—yes, each morning—it can change that fast! Every single day you'll be sure you're reducing, as you drop up to 6 pounds immediately and then shed weight at the rate of 1½ to 2 pounds or more daily!

• **YOU STAY SLIM PERMANENTLY!**—You'll never have to worry about regaining lost weight—and you never really abandon the foods you enjoy. If you gain a few pounds, it's a simple matter to shed them quickly—often in as little as **ONE DAY**—with amazing Speed Reducing Foods!

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Imagine the startling discovery of **REVERSE CALORIES**!

The more you eat the more you lose . . .

## REVERSE CALORIES BURN FAT! EATING LARGE AMOUNTS OF THEM MAKES YOU THIN!

What are Speed Reducing Foods! I can only reveal that they are certain foods all available at your corner grocery or supermarket. This doctor said they have a **MINUS** value calorically—they take away rather than add fat! The first hint that some foods really DO take weight from the body was discovered by this doctor in observing certain overweight patients. Those who ate these foods enjoyed a spectacular weight loss!

Just how fast this happened became clear when he realized a 240 pound woman, stuffing herself on these foods, was losing at a breathtaking speed of nearly 2 lb. a day.

It seemed impossible that a person eating 2½ to 3 lb. of food, and more, per day was losing at a rate 3 times faster than starvation! He had his secretary get out the records. Average weight loss, all cases combined, was over a pound a day!

## Existing Beliefs Shattered!

"I had to reclassify foods," said this doctor. Some foods were definitely **MINUS** foods and CAUSED AN ACTUAL WEIGHT LOSS! Effects were exactly the opposite—in every way—of what you normally expect from food. You don't gain weight from eating them, you lose weight!

The calories in speed reducing foods act like **REVERSE CALORIES**! They are so difficult to burn, your body must burn its own fat to digest them! You lose calories! You lose more than you've eaten! This causes an actual weight loss!

## You Can Lose 5-6 lbs. Immediately!

To lose weight rapidly, you have to consume large quantities of Speed Reducing Foods ("I can hardly eat all the food given," said one woman). Eating large quantities of food for rapid reduction is something new, but it is correct, said this doctor!

With Speed Reducing Foods, you can lose 5-6 lbs. im-

mediately, and then shed weight at the rate of 1½ to 2 pounds or more daily! Imagine losing **OVER A POUND A DAY—EVERY DAY**—day after day, while stuffing yourself with amazing Speed Reducing Foods!

## THOUSANDS OF RADIO LISTENERS REPORTED SPECTACULAR RESULTS!

By chance, this doctor had an opportunity to deliver some diet talks over the radio. Thousands of listeners responded, suggesting that he actually broadcast a complete speed reducing diet, giving the menus day by day. The result was a big radio reducing party! Each day, hundreds of people who went on the diet phoned, wrote, and even telegraphed their progress! A total of 26,000 participated! When he tallied up the score, average weight loss, was **OVER A POUND A DAY**! The notion that it isn't safe to lose over a pound a day was **BLASTED**, said this doctor, and the Speed Reducing Diet **PROVED** itself, in case after case!

• Janet B. weighed 140 lbs., instead of her ideal weight of 120. She wanted to slim down for her class reunion. With these Speed Reducing Foods, she lost 20 pounds in a week!

• D.R. was grossly fat at 205 lbs., instead of his ideal weight of 135. He could never reduce and stay reduced—until he heard how Speed Reducing Foods guaranteed speedy weight loss, while eating frequently! He tried it and lost 15 pounds the first week, 11 pounds the second week—70 pounds in 2 months, permanently! Afterward he could continue eating most of his favorite fattening foods without gaining!

• Mrs. J. T. weighed 175 lbs., instead of her ideal weight of 125. All other methods had been so slow her will power snapped. With Speed Reducing Foods, she had plenty to eat—felt full all the time—and was able to satisfy her sweet tooth! She could see it happening, as she lost 1½ to 2 pounds a day! Result: 50 pounds lost in a month!

# How to make others secretly DO YOUR BIDDING with the astonishing power of **AUTOMATIC MIND COMMAND!**

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And nobody will even have the faintest idea that you're behind it all. That's the beauty of "Automatic Mind-Command"—you are the only one who knows what's going on—you alone decide when things should start . . . stop . . . change around.

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You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and ANY WAY YOU LIKE.

For example: You go into a bank for a loan. The credit man smiles but says "Sorry. You don't qualify for a loan right now; however, if there's anything else I can do for you, I'd be glad to . . ." Then in a flash, his tune changes when you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you \$1,000 more than you asked for. And any time you want more, just see me personally! Thank you so much for coming by!"

Impossible? You'll be doing things like that every day without even thinking about it. As soon as you need something done, it's done! The people who do these things for you will remember what they did, but not *why*!

## FUN POWER—TOO!

You can have a lot of fun with this power, too. Look how Evelyn C. used it at work . . . One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just turned on the "Automatic Mind-Command" . . . Suddenly the boss apologized for being a scoundrel. "Please . . . I'm sorry," he said, in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was! When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money . . . and it's there! You want some affection . . . you'll be smothered! You want peace and quiet . . . the world stands still!

## NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks . . . Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left . . . she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell . . .

## ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound Truths can be plainly understood by anyone.

your neighbors won't say . . . your boss keeps quiet about . . . **ALL BROUGHT INTO THE OPEN JUST FOR YOU!!** They'll tell you all their secrets, but they won't know why.

Hold on now, because I haven't told you yet about the best part of "Automatic Mind-Command."

You may have to bolt your door to keep people from overwhelming you with love, gifts, favors, rewards! Perfect strangers will be walking up to you and asking, "How are you? Can I do anything for you?" They will never suspect that "Automatic Mind-Command" is impelling them to like you, please you . . . and automatically want to help you.

## INSTANTLY YOUR LIFE IS CHANGED!

At first, I couldn't believe it. And yet I know this to be true from my own personal experience . . . time after time. For example . . .

**A STRANGER HANDS HIM \$500!**—Harry G., a low-paid factory worker, wanted to start a business of his own. All he needed was cash to get started, but no one would give him the money. Finally someone told him how to use "Automatic Mind-Command"—and Harry laughingly tried it. A short time later, a perfect stranger handed him \$500—saying he'd heard about Harry's plan, and was eager to help him get started!

Unusual? Not at all . . . things happen every day with "Automatic Mind-Command."

**RECEIVES NEEDED CASH QUICKLY!**—Mrs. Thelma J. reports, "I needed money badly." Her husband hadn't worked in months, and their savings were running out. Then she discovered "Automatic Mind-Command"—and turned on the power immediately! The next morning she received a package containing several hundred dollars from friends and well-wishers she never knew existed!

In all history, few indeed are the ones who have recognized "Automatic Mind-Command." The rest, who do not use it, pay the penalty in suffering, wishing, hoping, dreaming . . . Now I say to you: Wish no more!

## HOW TO GET STARTED IN JUST 3 MINUTES!

**Minute #1**—Fill out the No-Risk Coupon and mail it to us.

**Minute #2**—When you receive a package in the mail from us, open it.

**Minute #3**—Lift the front cover, and let the secret feed itself in to your mind automatically.

After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

**IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME . . .** for money, love, healing, protection, and much more!

Imagine the thrill—after a lifetime of "scrimping" and "penny-pinching"—to see a tidal wave of riches rolling into your life from every direction—pay raises, bonuses, gifts, legacies . . . a rising tide of good fortune!

## MORE AMAZING CASE HISTORIES!

And it's all just *minutes* away!

Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of

## SOME OUTSTANDING FEATURES THAT CAN CHANGE YOUR LIFE!

- The amazing power you now possess
- How to get something for nothing
- Why this method must work for you
- Your "instant" fortune maker
- You can get rich quickly and easily
- "Instant" money can be yours
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- How this secret can bring you anything you desire
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- How to "Tune In" on the secret thoughts of others
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- Formula for a happy marriage
- How to dissolve all kinds of evil
- How to win the future of your choice

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contacting her by letter or phone. From far away . . . he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!

Now here's a most fantastic use of "Automatic Mind-Command"—one I'm sure you'll agree proves that here is a power which staggers the imagination!

For example, cases of health-symptoms relieved with "Automatic Mind-Command!" John C. reports that his hearing now seems normal again! Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritic symptoms of soreness and stiffness in the fingers were relieved when nothing else seemed to help, and Mrs. M. S. was surprised when her leg pain disappeared. Bella S., who complained of "ulcerative colitis" with stomach cramps and diarrhea, obtained fast relief . . . And others report relief from complaints of high blood pressure, heart symptoms, "migraine" headaches, weakness, dizziness, fatigue, and more.

It's simple, easy, and automatic to apply!

## YOURS TO PROVE—AT OUR RISK!

So you see, life can be beautiful with "Automatic Mind-Command." To discover its amazing power let it put you on the road to a NEW LIFE . . . filled to the brim with riches, love, pleasure and all the wonderful luxuries of the world . . . and more! You owe it to yourself to try it! Why not send in the No-Risk Coupon—TODAY!

Sincerely yours,

*Scott Reed*

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## LOVE X LOVE

(As recorded by George Benson)

ROD TEMPERTON

I remember the days when we never  
had a dime  
And our dreams seemed a million  
miles away  
But we made it baby  
Facin' the bad times with a smile  
Here we are and we're growin'  
stronger day by day.

'Cause we got love times love  
It's always there for us to share  
And girl, it sure feels good  
To know you're by my side  
'Cause we're just two high hearts  
That beat as one forever on  
With love times love  
To keep us satisfied ev'ry night.

So my lady whisper the words I love

to hear  
Cuddle up and I'll make you feel all  
right

'Cause I need you baby  
To carry me on thru all the years  
So come on baby close the door and  
dim the lights.

'Cause we got love times love  
It's always there for us to share  
And girl, it sure feels good  
To know you're by my side  
'Cause we're just two high hearts  
That beat as one forever on  
With love times love  
To keep us satisfied ev'ry night.

And there ain't no one in this world  
tonight  
Can change my point of view  
So come on girl and hold me tight  
The way you always do  
With love times me and you.

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## LET'S GET FUNKY TONIGHT

(As recorded by Evelyn  
"Champagne" King)

T. LIFE  
H. ALI  
K. HADI  
E. KING

Let's get funky tonight  
What you're needing needing  
Baby I got it, I got it  
If you're pleasing pleasing  
You know I'm about it  
Alright let's get funky tonight  
'Cause we're the glitter  
Got to do it right  
Don't won't no quitter  
Don't won't no quitter  
Talking 'bout a good thing baby  
It's something that we both can do

The time is right for love tonight  
So take your time and do it right  
What you're needing needing  
Baby I got it, I got it  
If you're pleasing pleasing  
You know I'm about it  
Alright stars are out tonight  
You know the feel is right  
Love's sweet harmony  
Come get close to me  
Talking 'bout a good thing baby  
It's something that we both can do  
The time is right for love tonight  
Take your time and do it right  
Come on boy get close to me  
Let it flow, let it be  
Let's get funky tonight.

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## EASY LOVE

(As recorded by Dionne Warwick)

STEPHEN H. DORFF  
LARRY HERBSTTRITT  
RANDY CATE

Close, we're as close as any lovers  
can be  
When I feel your magic holding me  
You make the love inside me flow  
Babe, there's just something that I  
want you to know.

That it's so easy love  
When I've got you in my arms this  
way  
Oh it's heaven when I hear you say

In your heart is where I'll always be.

Oh it's easy love  
You know it's nothing like I've felt  
before  
The way you keep me comin' back  
for more  
When you're makin' easy love to me.

Touch, your touch can make me feel  
so high  
With you the night just seems to fly  
You take my every breath away,  
babe  
Oh, what more than this is there to  
say.

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## REAL LOVE

(As recorded by The Doobie Brothers)

MICHAEL McDONALD  
PATRICK HENDERSON

Darling I know I'm just another head  
on your pillow  
If only just tonight girl  
Let me hear you lie just a little  
Tell me I'm the only man  
That you ever really loved  
Honey take me back in my memory  
Place when it was all very right  
So very nice  
(So very nice)  
So very nice.

Here darlin' stands another bandit  
wantin' you  
In and out of your life  
They come and they go baby  
Your days and nights like a wheel  
that turns  
Grindin' down a secret part of you  
Deep inside your heart  
That nobody knows baby  
When you say comfort me  
To anyone who approaches  
Chalkin' up the hurt  
You live and you learn  
Well we've both lived long enough to  
know  
That we'd trade it all right now

For just one minute of real love  
darlin'  
Real love  
Hey baby (real love)  
I need to believe it  
(Real love)  
Real love baby  
(Real love)  
Real love darlin'  
(Real love).

When you say comfort me  
To anyone who approaches  
Chalkin' up the hurt  
We live and we learn  
Well we've both lived long enough to  
know  
That we'd trade it all right now  
For just one minute of real love  
darlin'  
Real love  
Real love  
Real love  
Real love  
(Real love)  
Whoa (real love)  
I need to believe it  
(Real love)  
Real love darlin'.

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Americas, New York, NY 10019.

## FOR YOU, FOR LOVE

(As recorded by Average White Band)

ROGER BALL  
BILL CHAMPLIN

Love has finally come my way  
You fill my every day with love  
I think I'll stay around  
Your sweet love has brought new life  
to me  
A pair of eyes to see  
So I don't have to dream about  
Loving you is changing ev'rything  
I got this song to sing  
For you, for love  
Oh girl.

Love my loneliness is gone  
And happiness is found with love  
I think I'll stay around  
Your sweet love has taught me  
something new  
Has brought me home to you  
So I don't have to dream about  
Loving you is changing ev'rything  
I got this song to sing  
For you, for love

Oh girl.  
Thank you for your smile  
Thank you for the time we're  
spending  
For the love (for the love) that you  
give  
Oh girl  
Thank you for my life  
I thank you ev'ry time I think of you  
and I (you and I)  
Now I live for love.  
Thank you for my life  
I thank you ev'ry time I think of you  
and I (you and I)  
Now I live for love  
Thank you for your smile  
I thank you for the time we're  
spending  
You and I (you and I)  
Now I live for, live for love, for love  
Live for love alone.

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## SKINNY MEN AND WOMEN ARE NOT ATTRACTIVE



. . . a skinny, scrawny body is no asset in social or business life. Give the GAIN Plan a chance to help build you up and put firm flesh on you.

thrilled to discover that as you gain weight you will have more pep and energy for all the wonderful things in life!

## THINK OF WHAT THIS CAN MEAN TO YOU

If you are one of those unfortunate people who can't wear all the new high style clothes you want to wear . . . if you are ashamed of the way you look in a bathing suit . . . embarrassed because your legs are too thin and spindly . . . your chest is too flat . . . your arms aren't the full, rounded limbs they were meant to be . . . If you long for a more attractive-looking body, the safe, pleasant GAIN Plan can be the answer to your prayers!

Yes, now, with the GAIN Plan to help, it's so easy, so pleasant to add pounds and inches of firm, attractive flesh . . . so full-filling to feel better, stronger, more vital and alive! But don't take our word for it. Prove it to yourself at our risk!

If you sincerely want to gain weight, and to look better and feel better as a result,

## HERE IS OUR OFFER . . .

We honestly believe the GAIN Plan to be the finest and most effective product of its type sold anywhere in the world today, and to prove our confidence, we are backing that statement up with this honest, straightforward offer . . .

Try the fabulous new GAIN Plan in your

## GAIN IS SAFE

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## MONEY-BACK GUARANTEE

Send for the GAIN Plan today. Try it for 7 days entirely at our risk. If, at the end of 7 days, you haven't started to gain pounds and inches and to look better and to feel better . . . If you aren't convinced the GAIN Plan is a safe, pleasant, way to gain weight, don't keep it! Return the empty bottle and get your money back immediately, no questions asked!

## VITAL NOTE

A current issue of a famous medical journal reports on a recent government controlled study. This study, conducted over a 24 year period on 5,000 underweight and overweight men and women, proves that being underweight is as injurious to health and longevity as being overweight.

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If you are in doubt . . . even if you think nothing can possibly help you, for the sake of your appearance, and your happiness, at least try it! If the GAIN Plan works the way we know it will, you'll agree it is worth the few dollars it cost.

On the other hand, if it doesn't work the way you expected, it costs you nothing, and at least you have had the satisfaction of trying it at our expense.

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## A LITTLE IS ENOUGH

(As recorded by Pete Townshend)

### PETE TOWNSHEND

They say that love often passes in a  
second

And you can never catch it up  
So I'm hanging on to you as though  
eternity beckoned  
But it's clear that the match is rough.

Common sense 'd tell me not to try 'n  
continue

But I'm after a piece of that diamond  
in you

So keep an eye open  
My spirit ain't broken  
Your love's so incredible  
Your body so edible  
You give me an overdose of love  
Just a little is enough.

I'm like a connoisseur of  
champagne cognac

The perfume nearly beats the taste  
I eat an oyster and I feel the contact  
But more than one would be a waste  
Some people want an endless line  
that's true

But all I have to have's a little time  
with you

A smile sets me reeling  
A kiss feels like stealing  
Your love is like heroin  
This addict is mellowing  
I can't pretend that I'm tough

Just a little is enough.

Just like a sailor heading into the  
SEAS

There's a gale blowing in my face  
The high winds scare me but I need  
the breeze

And I can't head for any other place  
Life would seem so easy on the  
other tack

But even a hurricane won't turn me  
back

You might be an island  
On the distant horizon  
But the little I see

Looks like heaven to me  
I don't care if the ocean gets rough  
Just a little is enough.

Common sense 'd tell me not to try  
and continue

But I'm after a piece of that diamond  
in you

So keep an eye open  
My spirit ain't broken  
Your love's so incredible  
Your body so edible

You give me an overdose of love  
A little is enough.

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## WOMAN IN LOVE

(As recorded by Barbra Streisand)

### BARRY GIBB ROBIN GIBB

Life is a moment in space  
When the dream is gone  
It's a lonelier place  
I kiss the morning goodbye  
But down inside you know we never  
know why

The road is narrow and long  
When eyes meet eyes  
And the feeling is strong  
I turn away from the wall  
I stumble and fall  
But I give you it all.

I am a woman in love  
And I'd do anything to get you into  
my world

And hold you within  
It's a right I defend  
Over and over again  
What do I do.

With you eternally mine  
In love there is no measure of time  
We planned it all at the start

That you and I live in each other's  
heart

We may be oceans away  
You feel my love  
I hear what you say  
No truth is ever a lie  
I stumble and fall  
But I give you it all.

I am a woman in love  
And I'm talkin' to you  
I know how you feel  
What a woman can do  
It's a right I defend  
Over and over again.

I am a woman in love  
And I'll do anything to get you into  
my world  
And hold you within  
It's a right I defend  
Over and over again  
What do I do.

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# DEEP PURPLE

## TO BE OR NOT TO BE?

by Andy Secher

**Hit Parader's roving (and exhausted) reporter tracks down Jon Lord, Ritchie Blackmore, Roger Glover and Ian Paice with the Ultimate Question: What Ho, Murray?**

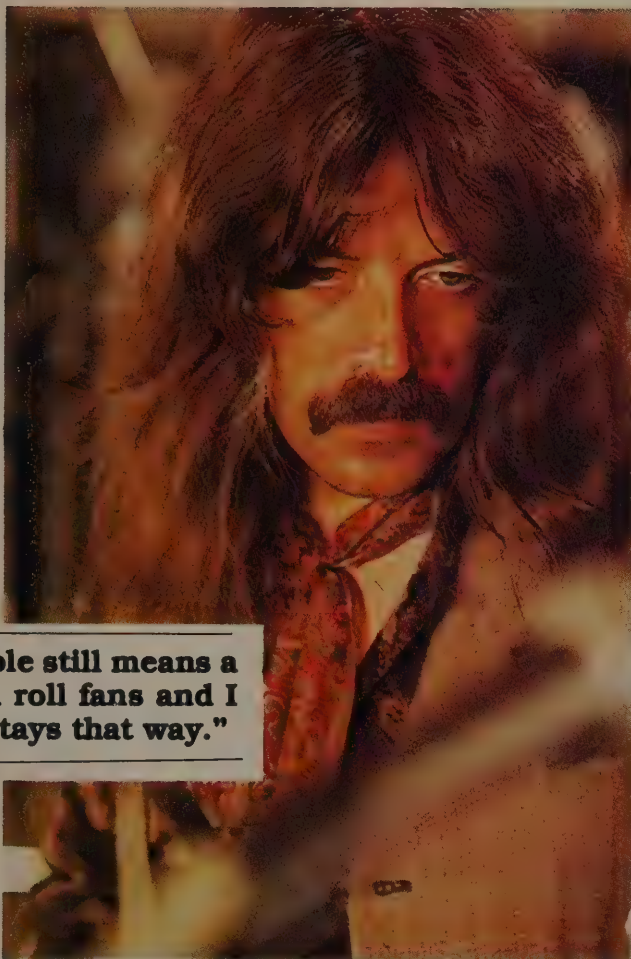
Deep Purple is a thing of the past. I never want to go through an experience like that again.

— Ritchie Blackmore, 1978

I think that there's an excellent chance that Deep Purple can get together again in the near future.

— Jon Lord, 1980

It wasn't long ago that Deep Purple ruled as the unquestioned champions of rock's heavy-metal domain. During the early 1970s, their fire-and-brimstone sound catapulted them to the position of the single most popular act in the rock world. Their al-



Jon Lord: "We're not gonna get together just for the money."

**"The name Deep Purple still means a lot to most rock and roll fans and I mean to see that it stays that way."**

bums, **Deep Purple in Rock**, **Made in Japan** and the legendary **Machine Head**, sold millions of copies from Topeka to Tokyo and captured the robust energy that is the essence of the heavy metal rock form.

Rallying around the classically-tinged keyboard passages of Jon Lord, the hair-raising vocals of Ian Gillan and later David Coverdale, the pounding rhythms of bassist Roger Glover and drummer Ian Paice, and the kamikaze-blitz guitar runs of the inimitable Ritchie Blackmore, Purple created an unmistakable sound mixing AM-radio accessi-

bility with FM-styled progressivism. Blackmore's thunderbolt riffs on such classic numbers as *Smoke on the Water*, *Highway Star*, and *Burn* comprised something of a doctoral thesis of guitar virtuosity and helped the band demonstrate the musical power inherent in the heavy-metal genre.

Despite their world-wide acclaim, however, by 1974, noticeable weaknesses in the band's seemingly impenetrable metal armor began to appear. First, following the release of the lackluster **Who Do We Think We Are?**, both Gillan and Glover left the band, citing "irreconcilable differences" with the other

group members. Two albums later, Blackmore, always the band's musical catalyst, departed to form Rainbow, a band he described as having a "far less restrictive format than Purple." While the remaining group members made one last desperate attempt to plug up the band's by-then-gaping holes, it was soon apparent that Deep Purple was on the brink of total disintegration.

Finally, in 1976, following the release of the meandering **Come Taste the Band**, (featuring guitarist Tommy Bolin, who died tragically soon after the album's release) came official word that Deep Purple was ceasing operations. Many rock fans greeted Purple's breakup with both disappointment and relief: disappointment because the rock world was losing one of its stellar attractions, and yet relief that the band had finally reached the inevitable end of their self-destructive path. It seemed as though all that remained for the band was a series of "post-humous" compilation albums, and a prominent place in the rock and roll history books. But perhaps the eulogies for Purple were written prematurely. Today, four years after their last performance, rumors are running through the rock grapevine that the original members of Deep Purple (Blackmore, Lord, Glover, Paice and Gillan) are once again preparing to unfurl their heavy-metal banner.

"We've been keeping in touch quite regularly," Jon

Fin Costello

Lord told me recently from a suite in Los Angeles' Century Plaza Hotel. Lord, who (along with fellow Purple alumni, Paice and Coverdale) is presently involved in the band Whitesnake, then indicated that he views a Purple reunion as a near certainty. "As far as I'm concerned, it's just a matter of time," he said. "It's important to understand that Deep Purple never actually broke up. We just decided to put the band on the shelf for a while and pursue new musical projects. In our minds the band is still very much a living entity. I've spoken to Ritchie and Roger quite recently, and I think everyone associated with the band would love to get together if the proper sort of project could be found. That's the key. We're not gonna get together just for money. We want to do something that has true musical merit, something that will add to the Deep Purple 'legacy.'"

But Lord's encouraging words cannot be interpreted as a definite commitment from all the former band members to the "new" Purple. There are still a number of festering wounds that time is only now beginning to heal. Blackmore in particular remains somewhat reticent about rechanneling his energies into the band,



Ritchie Blackmore: "I got fed up with directing the band's entire approach."

for he bitterly remembers how much of the group's musical burden fell on his shoulders following their initial success. "I originally left Purple because I got fed up with directing the band's entire approach," he said during a conversa-

tion backstage at Atlanta's Omni Auditorium. "I was with them for seven years, and it seemed that the band began to prefer the easy life to that of playing rock and roll. By the time **Machine Head** came out, we had even stopped re-

hearsing. Obviously a lot of that energy had to go out of the music with so little effort being put in. We had totally lost the sound that had made albums like **In Rock** so good. The only reason I stayed was because our financial advisors virtually forced me to. I still find certain aspects of my Purple experience very distasteful, but I think that everybody in the band has matured to a great extent. I'd probably be interested in working with them again, but only if the situation was right."

As both Blackmore and Lord indicated, a proper musical situation is the key to the band's possible reformation. Each former band member is currently enjoying a successful post-Purple career, and obviously it would take an enticing project to prompt them to sacrifice (even temporarily) their current commitments to rejoin Purple. As mentioned, Lord, Paice and Coverdale are currently members of Whitesnake, a blues-rock band whose album, **Ready and Willin'**, has established the group as a powerful force on the rock scene. Ian Gillan, who briefly retired from music to concentrate on an acting career, has returned to rock and roll with **Glory Road**, an album that emphatically proves that he is the loudest shrieker in the history of popular music. Blackmore and Glover have again teamed up in Rainbow, whose new album has proven the band's most successful to date. It seems, however, that they are all willing to give Purple at least one more shot.

"There was talk of us getting together for a concert in Europe a few months back, but there were just too many commitments in the way," Roger Glover told me as we sat in a hotel bar in Philadelphia. "Right now, our current bands have to come first. Purple will always hold a very special place in my heart, and I'm really not sure what exactly would prompt me to get involved again. In a way I guess I'd love to relive the Purple experience. It was the most incredible time of my life. The reason I joined



Roger Glover: "I'm not really certain the world is ready for Deep Purple again."

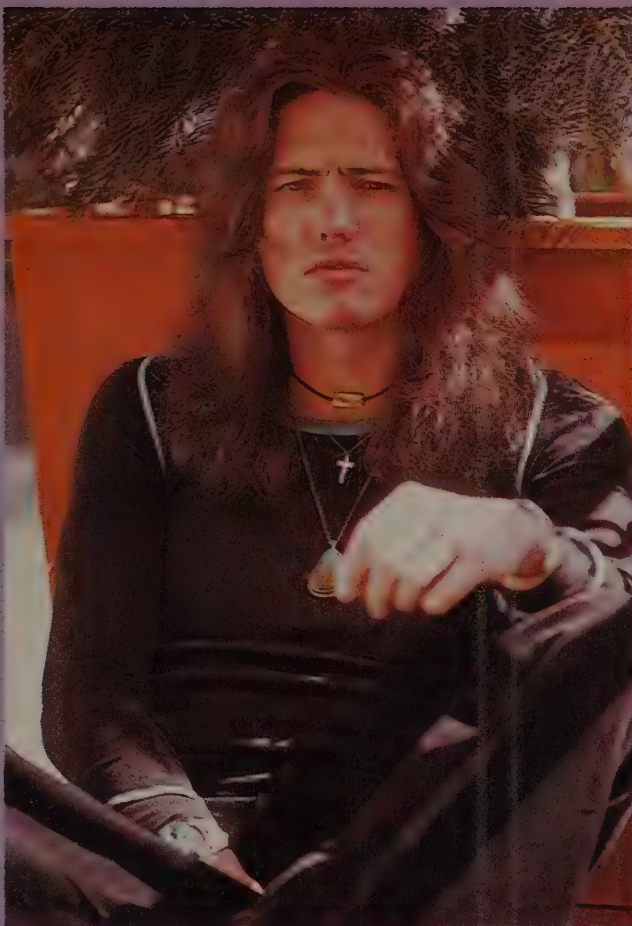
Rainbow in the first place — after I had retired to produce — was that I realized that I also loved to play rock and roll. But I'm tempted to just let all the good memories stay where they are.

"I'm not really certain the world is ready for Deep Purple again," he added with a laugh.

While Glover may have his doubts about the public's readiness for a re-formed Purple, their old record company, Warner Brothers, seems to have no such doubt. With the appearance of the greatest hits package **Deepest Purple**, the company has shown that they believe Deep Purple is still as potent a commercial force as ever. "It was nice to have the album out," Lord said. "It had originally come out in Europe a few months ago and it did incredibly well. I think a whole new generation of fans, people who weren't interested in rock and roll when the albums first came out, have grown up, and they wanted to find out what all the excitement was about. The name Deep Purple still has a rather special connotation to a lot of people, and **Deepest Purple** gives some of our younger fans a chance to hear us at our best."

"We were especially quite involved with the album," drummer Ian Paice chimed in. "We were all very upset when the **When We Rock, We Rock (and When We Roll, We Roll)** album came out last year. It was a rather shoddy job to say the least. The company had just told us they were putting out a 'hits' album, and we had no say in the matter at all. Hell, they even spelled Ritchie's name wrong. This time, when EMI, which is our European label, said that they wanted a 'hits' package, they asked us to get involved. I was happy to go in and re-mix some of the older material, and select the songs that give a proper representation of our career. That's the same package that's out in the States now, and it's nice to see that so many people still remember us over here."

While the "best" of Deep



Ian Paice: "It's nice to see that so many people still remember us over here."



David Coverdale's new band, Whitesnake, features Jon Lord and Ian Paice.

Purple can be heard on their greatest hits album, the "worst" was actually heard fairly recently on stage. It seems that a group of California musicians got together and — you guessed it — called themselves Deep Purple. Despite the fact that the band actually did contain one former group member, singer Rod Evans who appeared in the band briefly

at the very start of their career, both Lord and Paice view this as a gross injustice to the Deep Purple name. They both recently appeared in court in an attempt to get an injunction against the "imposter" band and their use of the Deep Purple name.

"Can you believe that something like that can happen?" Lord said with a laugh. "I mean these guys

actually played at Long Beach Arena using the name Deep Purple. They played *Smoke on the Water* and all our best known things until they were booed off the stage. Can you imagine what might happen if we didn't try and stop this fiasco? By next month there'd be thirty bands calling themselves Led Zeppelin, and maybe fifty more who called themselves the Beatles. The worst part of the whole thing is the damage it might do to our reputation. If we do get back together and decide to tour, what happens if word gets around saying, 'Oh yeah, I saw them last year at Long Beach, and they weren't anything like I remembered.' The name Deep Purple still means a lot to most rock and roll fans, and I mean to see that it stays that way."

Perhaps the ultimate irony of all this re-formation talk is that during their decade together, few bands were rumored to have had more internal squabbles than Deep Purple. Over the years an endless procession of stories appeared proclaiming that Glover hated Lord, and Paice hated Gillan, and Blackmore hated everybody. According to Lord, however, not only were those rumors almost totally untrue, but today the band members are closer than ever.

"In any situation where you live and work with the same people for ten years, there's going to be some degree of friction, that's only natural. We're all professionals and when things didn't go exactly right, we would occasionally get a little miffed at one another. Actually, today we stay in touch rather closely. Roger lives down the road from me a few miles and I see him all the time. Ritchie lives in Connecticut now, so our paths rarely cross, but we stay in touch by phone. Of course Ian, David and I are in Whitesnake, so we see each other daily. We are all actually closer than ever, and I think if we can just get a few details ironed out, we may be seeing each other again on a rather regular basis." □

"Sometimes rock and roll can really get to be a drag," Kansas' blond guitarist Kerry Livgren said as he casually tuned one of the guitars that littered his dressing room floor. It was only minutes before the band was to perform in front of 20 thousand fans in New York's Madison Square Garden, yet Livgren's cool demeanor gave the impression that he was just another worker preparing for a day at the office. "You gotta love the music to go on the road and play night after night," he said. "I know everyone's going to say, 'yeah, it's a real tough life, driving around in limos and staying in the best hotels.' But they forget that we have to make sacrifices too. We have to stay away from our homes and our families for months at a time. It gets to the point sometimes where you have to remove everything else from your mind and just think about the music."

Just then Steve Walsh, the band's effervescent lead vocalist bounded into the room, dressed in his stage "costume" — a pair of white tennis shorts and knee socks. "Really dressing up for the big town, huh?" Livgren joked as he suspiciously eyed Walsh's outfit. "Well, one of us has to get out there and really work," Walsh replied.

Then in his impassive manner, Livgren carefully wiped off his guitar with a rag and handed it to an ever-present roadie. As he stood up and checked his hair in one of the room's huge mirrors, he spoke again about the rigors of road life. "Don't let anyone tell you that it isn't something of a grind when you play on tour. But I guess we still really get a charge out of it. We've always tried to bring some fresh ideas into rock and roll and really broaden the medium. Quite honestly, I think we've done a hell of a job."

In light of Kansas' growing list of platinum albums, including their most recent release **Audio-Visions**, it would be virtually impossible to dispute Livgren's assessment of his group's accomplishments. Despite the fact that they are often accused

# KANSAS

## WALKING THE TOP 40 TIGHTROPE

*Big Hits, Green Grass and Life on the Road.*

by Andy Secher



Kansas, from left: Steve Walsh, Phil Ehart, Rich Williams, Kerry Livgren, Robby Steinhardt, Dave Hope.

of pseudo-intellectualism by those who read too much into their intricate melodies and "cosmic" lyrics, over the last few years, this six-man band has risen from America's heartland to become a rarity — an artistically diverse hard-rock band. Livgren and Walsh, along with guitarist Rich Williams, drummer Phil Ehart, bassist Dave Hope and violinist/vocalist Robby Steinhardt, have effectively counterbalanced their often pretentious musical and lyrical tendencies with a finely honed sense for top-

40 commerciality, and continually rank among the most popular acts on the American-music scene.

"We're very sincere with our music," Livgren explained during one of the band's soundchecks. "A lot of people have said that we tend to turn simple tunes into overblown productions, and in some ways I guess that claim is valid. But we feel that we're actually bringing another far more emotional side to rock and roll. We depend on guitars and drums as much as anyone, but there's just more to rock than three-chord guitar

solos. We try to create music that comes across on a grander scale, something that you can really sink your teeth into, but we never go out of our way to be complex. Right now I'd say our approach is sixty percent artistic and forty percent commercial, because, let's face it, selling albums and having people listen to what you're doing is still what it's all about."

Obviously, from the reaction Kansas received during their current national tour, their legions of fans continue to share the band's unique musical

vision. Even though much of Kansas's artistic grandeur is dissipated in the mammoth arenas they play, they have become one of rock's most entertaining concert attractions with their shows brimming with pure rock and roll energy. "There's a link between our albums and our stage shows," Steve Walsh explained as he relaxed following one of the band's two-hour-long performances. "But there are also a lot of differences. We want our fans to really sit back and listen to our lyrics on the albums, but when we play a show, we know we have to be more exciting and more visual. Either the people are gonna know the words to *People of the*

creasingly complex at a time when simplicity rules the rock industry. But Kansas remains true to their musical convictions, unwilling to sacrifice even one synthesizer flourish for a bigger slice of rock's commercial pie. On their latest album, the band again displays their talent for blending razor-edged rock and roll with lush, richly textured pop opuses. Numbers such as *Curtain of Iron* and *No One Together* exemplify the group's musical diversity, combining vivid lyrical imagery with fundamental rock intensity.

"Our music has a lot of 'daydreamy' qualities to it," Livgren said. "A song like

and part future. That's what Kansas is all about."

Throughout their eight-album career, one which includes the million-sellers *Leftoverture*, *Two for the Show* and last year's *Monolith*, Kansas' music has always been strongly influenced by many of the '70s "progressive" bands. From the Yes-like keyboard runs that punctuate *Point of Know Return*, to the Genesis-style instrumentation that characterizes *Song For America*, Kansas has revealed a broad spectrum of "artsy" influences while creating a sound that is, somehow, uniquely their own. "Sometimes we get kinda pissed at the people who say, 'Oh yeah, that Kansas song sounds a

those who question our ability."

### "The solo albums have had no negative effect on the band."

business where Mick Jagger's pout or Robert Plant's golden curls are as well known as their music, Kansas has been satisfied to sail along on a stream of platinum-coated anonymity. "Believe it or not, I'm rather happy with that," Livgren said.

While Livgren insists that Kansas' group identity is more important than the fame of its members as individuals, both he and Walsh released solo albums within the last year, neither of which came close to matching the band's success in terms of either commercial recognition or musical strength. Despite the apparent incongruity of this situation, Walsh feels that the solo projects have benefited the band as a whole, making Kansas' future brighter than ever. "The solo albums have had no negative effect on the band," he said. "We only worked on them when the band's agenda allowed for it. Both Kerry and I explored areas that would not exactly fit into the Kansas format. My material was more rock-oriented than the average Kansas piece, while Kerry's work went in a more melodic direction. On the whole, though, the projects proved very helpful because they allowed us to get a lot of ideas out of our systems and then put all of our energies back into Kansas. **Audio-Visions** is the product of that. It's the next step up the ladder for us. We're still just trying to make Kansas bigger and better than ever." □



Steve Walsh: "It's really a shame that so many rock critics are so narrow-minded."

*South Wind* or they're not. They sure aren't gonna learn them when they're sitting up in the mezzanine."

With **Audio-Visions** perched high on the charts, and their national tour virtually sold out from coast to coast, Kansas' special mixture of art and commerciality has once again struck a responsive nerve within the pop music audience. The band is well aware that a number of questions have arisen regarding their continued success, detractors claim that the band's music seems to be becoming in-

*Curtain of Iron* has more to it than the superficial energy that passes for a lot of popular music these days. The lyrics I write for songs often express a view or feeling that is totally alien to standard rock and roll. That's what a lot of critics don't like about us. They still want songs that are either simple love songs or things that are politically relevant, like they were in the '60s. That's not our style. We like to present things that have more than a one-dimensional quality to them. Ideally, our songs should be part past, part present

lot like Yes, and that one reminds me of ELP.' " Walsh explained with more than a touch of annoyance. "We're very proud of the music that this band has created, and we honestly think that we sound like just one band and that's Kansas. Just because we use keyboards and a violin we've been neatly labeled and categorized as an art-rock band. I guess in some ways that's inevitable, but it's really a shame that so many rock critics are so narrow-minded. Our main intention is still to please our fans, and we just can't concern ourselves with

# Caught IN THE Act

by Karen Schlosberg

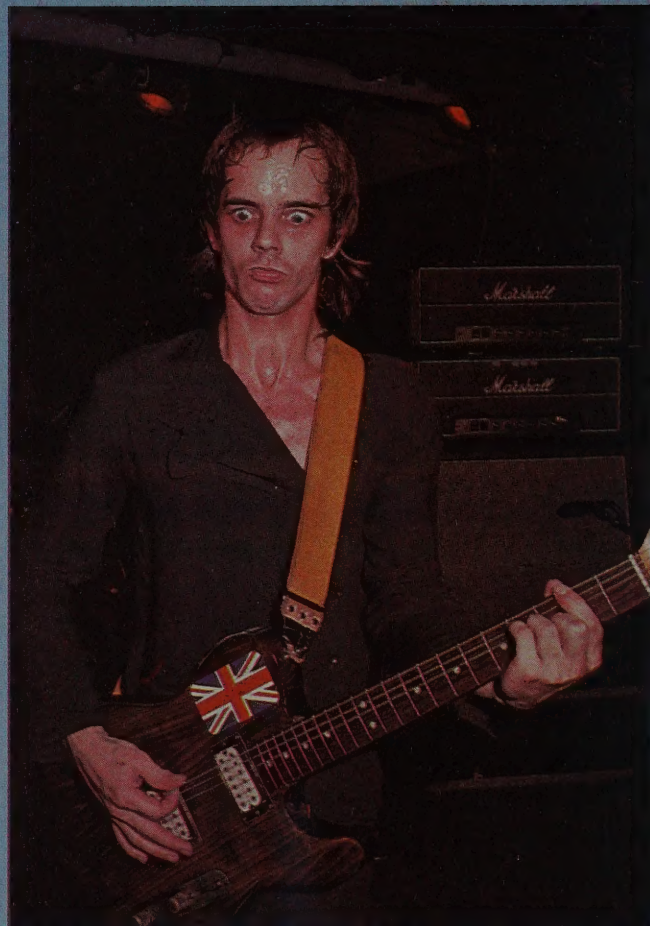
## THE SHIRTS

As nice as it would be to say that the Shirts took New York by its collective lapels and gave it a good shake, that, unfortunately, was not the case. Though the six-piece band took the stage at the Ritz, it hung onto it loosely — barely by its shirttails, so to speak. The focus was on the waif-like lead singer Annie Golden, but a couple of the other members meandered in and out of the spotlight at various points during the barely one-hour-long set.

They concentrated mainly on songs from their third album, **Inner Sleeve** (an album whose clever title belies its not-so-clever lyric content), and though Golden's delivery was convincing, that spark that

could propel the Shirts from local favorites to the national spotlight was missing. They're not wholly involving. Golden relates to the audience and moves well on stage; no Stevie Nicks bizarro ballets here. But the band members don't relate well to each other nor, consequently, to an audience.

The crowd was a motley assortment, ranging from tattooed bald-headed Hell's Angel-types to those in spandex, ripped t-shirts and glow-in-the-dark necklaces, a grotesque parody of chic New York punkers. Since they would have danced to anything, the fact that the melodies were just pretty good, the lyrics only mediocre (though mercifully unintelligible live) and the playing loose, didn't interfere with their "appreciation" one bit. □



## THE VAPORS

"Derivative" is not necessarily a derogatory term when used to describe a new group. To be honest, how many groups are *totally* original? Everything depends on how well various influences are assimilated into a sound that is fresh, if not totally unique. So the Vapors sound a bit like the Jam, a bit like the Jags — or is it the Jags that sound a bit like the Vapors? What *does* matter here is that there is more to the Vapors than that one quirky-but-catchy hit *Turning Japanese*. Their debut album, **New Clear Days**, is full of interesting songs boasting clever lyrics, good melodies and solid playing.

Happily, their live show was right in line: entertaining, energetic and professional without being slick.

Lead vocalist and songwriter David Fenton pumped a lot of life into his

songs and the band's tightness along with their general fun attitude was a delightful surprise from a new band.

Most of the hour-long set showcased material from the latest LP and a couple of new songs. Particularly interesting was a Jam-ish tune called *Cold War*, whose theme was in keeping with *Prisoners* and *Bunkers* from the album, and featured a great drum riff from Howard Smith.

The Vapors' biggest problem is that the songs all tend to sound alike, a situation not exactly conducive to keeping the attention of an audience full of Long Island jocks whose total concept of punk consisted of wearing wrap-around shades with rugby shirts. Most of the people saved their energy for *Turning Japanese*, then they turned off. Well, it was *their* loss. The Vapors are a group to keep an eye on in the future.



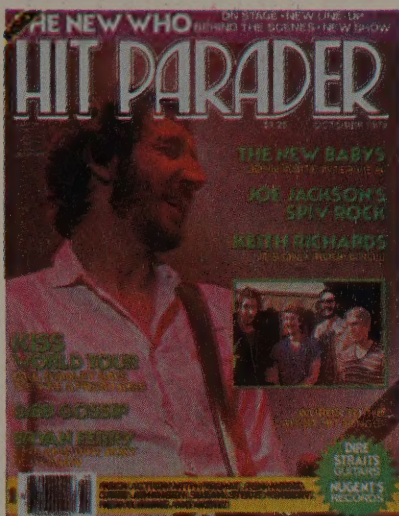
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